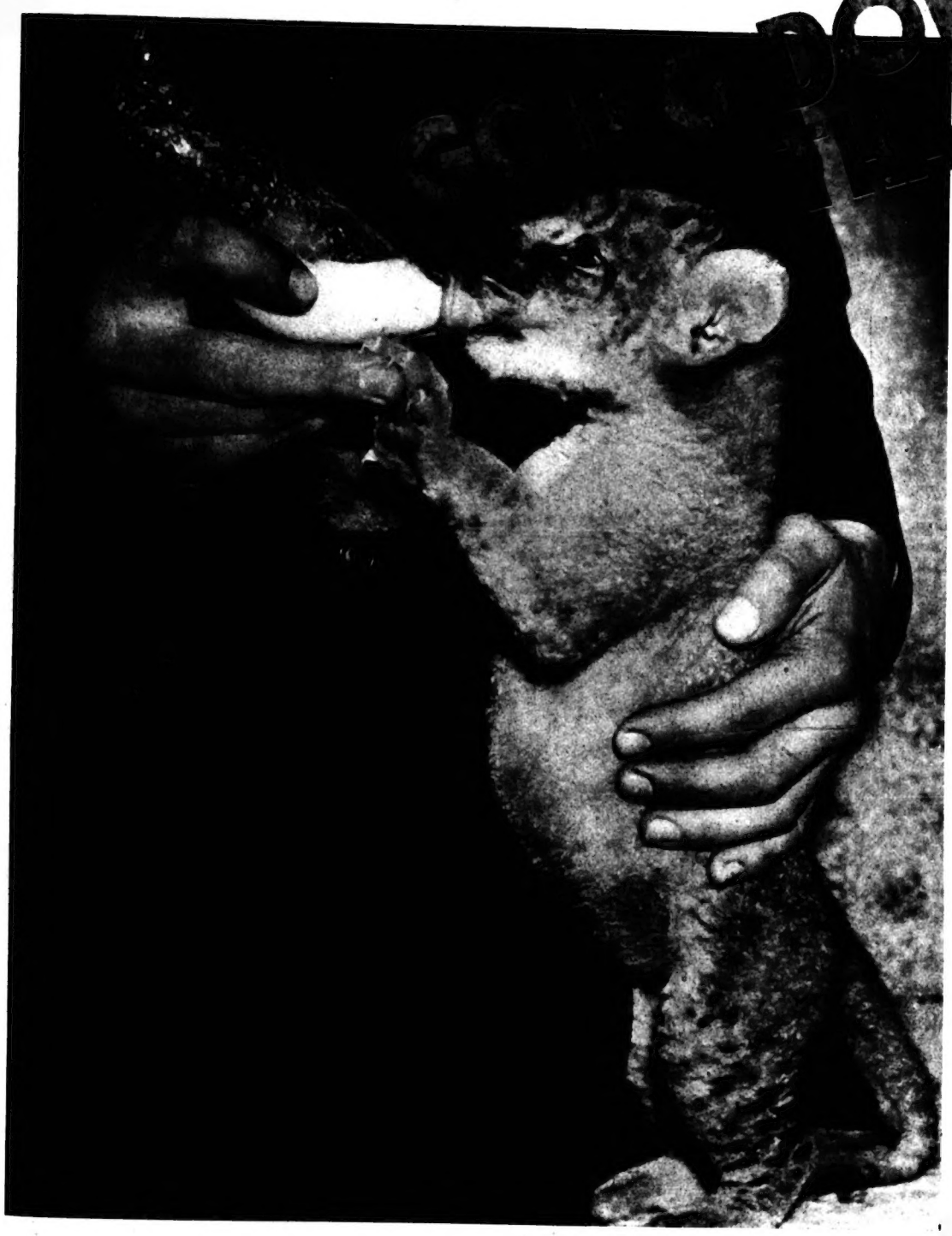
Kine WEEKLY

U.S. FIRMS TO PRODUCE HERE

See page 3

DOWN FINE, ANK YOU—



—LEO'S MONEYMAKING HITS!

ZIEGFELD GIRL • **A WOMAN'S FACE** • LOVE CRAZY
ANDY HARDY'S PRIVATE SECRETARY • THE BIG STORE
BILLY THE KID • BOOM TOWN • **BITTER SWEET**
RAGE IN HEAVEN • **MEN OF BOYS TOWN** • COME LIVE
WITH ME • **BLOSSOMS IN THE DUST** • LADY BE GOOD
BARNACLE BILL • DR. JEKYLL AND MR. HYDE
SMILIN' THROUGH • **THEY MET IN BOMBAY**
WHEN LADIES MEET, *and so ad infinitum!*

"40,000 HORSEMEN"

It was generally conceded that the most important offering of the current week was the Australian epic of the last war 40,000 HORSEMEN, presented by General Film Distributors at the Leicester Square Theatre, where some of the distinguished guests were (1) Admiral of the Fleet Sir Dudley Pound. (2) The Rt. Hon. S. M. Bruce, High Commissioner for Australia who was also the chief speaker at the Press reception, where (3) C. M. Woolf introduced him to Hannen Swaffer of the "Daily Herald" and Jonah Barrington. (4) Sir Archibald Sinclair, Minister for Air, and Sir Hugh Seely. (5) Crowds outside the kinema during the week-end.

BRITISH STUDIO SUPPLEMENT
See pages 17 & 18

Kinematograph WEEKLY

No. 1793 Thursday, August 28, 1941. Vol. 294

LEEDS AND CHILDREN'S MATINEES
See page 7

U.S. FIRMS PLAN FOR BRITISH PRODUCTION

Employing Frozen Credits

STUDIO AND STAR PROBLEMS

BIG-SCALE production in Britain by American distributing companies appears to be imminent, to judge by announcements made in America and this country.

THE ADOPTION OF THIS POLICY ARISES LARGELY FROM THE DESIRE OF THE U.S. CORPORATIONS TO EMPLOY THEIR FROZEN CREDITS IN THIS COUNTRY, BUT IT HAS ALSO BEEN INFLUENCED BY THE FACT THAT OPERATING COSTS, EVEN IN WAR TIME, ARE CONSIDERABLY LOWER IN THIS COUNTRY THAN IN HOLLYWOOD.

One of the chief difficulties faced by would-be producers in England is the restriction of studio space, and efforts are being made to induce the Government to release premises. Another problem is the lack of actors and other essential personnel, but this is likely to be solved by the use of American or repatriated British artistes and key technicians.

These efforts to set going vigorous production activities in this country presuppose and demand that the somewhat shrunken personnel of our studios shall be no further depleted. The Government should be made aware quickly of the need for studio workers and every effort made to keep them available. Again, certain of our studios are at present employed for other purposes. As new Government buildings are completed attempts should be made to clear them of their present uses and allow stages and equipment to be used for its original purposes.

The building-up in this country of a large amount of sterling which cannot be remitted abroad owing to Treasury restrictions is the prime reason for the plans being made. As year succeeds year there is a prospect of this sum at present lying idle increasing to an enormous amount if not employed for production of films. Such films exported and exploited in the American market would swiftly earn an encouraging return.

A cable to the "Kine." from its New York correspondent declares that E. T. Carr, joint managing director of United Artists, who left America on Tuesday, brings with him plans for the production in British studios of films designed for American release which will cost from half a million to a million dollars each (say, £100,000 to £200,000).

Frozen money in England belonging to United Artists and its producers is computed as nearing a million pounds.

The New York message declares that United Artists producer members have agreed to participate in the financial side of the scheme and will benefit by retaining U.S. distribution revenue.

M-G-M and Fox Ready

But for an accident, Ben Goetz would be already in this country in pursuance of a scheme by Metro-British to make large-scale films of the type of "Goodbye, Mr. Chips," while Robert Kane is due shortly to set up a unit for 20th Century-Fox at Denham. "This Above All" is the first subject. Kane is accompanied by R. C. Sherriff and Otto Lovering.

The Wilcox Contract

Herbert Wilcox, who has secured a 3-year contract from RKO-Radio to produce pictures in this country, will establish his unit at Denham for the production of his first film for Radio based upon the Viscount Castlerosse story of the Life of Amy Mollison. In this Anna Neagle will portray this famous British airwoman who was the idol of the women of our country for many years. Miles Malleson will prepare the script, and efforts are being made to secure David Niven for the male lead.

Other plans for production in this country by American units are already taking shape in the United States.

There is in addition the question of unfulfilled quota obligations. The requirements of the Cinematograph Films Act appear to be nowhere near being met and a strong effort must be made, and made soon, to provide the necessary pictures.

Paramount are also active in the British production field and have taken a major interest in the preparation and shooting of "Hatter's Castle," now nearing completion.

Columbia are interested via their connection with Two Cities Films, who are now making "Unpublished Story," and Hillcrest, the new George Formby outfit, now making "Double or Nothing" at Rock.

20th Century-Fox are, through 20th Century Films, making the Robert Donat film "The Young Mr. Pitt" at Shepherd's Bush.

RKO-Radio have been active for some time at Denham where William Sistrom has been making a series of pictures on the "Saint."

As reported on another page, Walter Wanger is producing his first British picture, "Eagle Squadron," co-directed by E. V. Schoedsack and Harry Watt, which is now in its fourth week of exteriors.

FUTURE M. of I. SPECIALS

Consultations on Terms and Distribution

The future distribution of M. of I. films of a special nature was discussed at a meeting last Thursday at the Ministry of Information when representatives of the K.R.S. and the C.E.A. met Ministry representatives.

The meeting was held at the suggestion of Jack Beddington, Director of the Films Division.

Discussion revolved around the distribution of "Target for To-night," and C.E.A. members suggested the amelioration of film hire already paid or to be paid for the film in view of the manner in which it had been let out. To this Mr. Beddington replied that this was a matter for the distributor entirely.

W. R. Fuller, speaking after the meeting said that what the C.E.A. was concerned about was that if the Ministry should have a film in the future for which they proposed to make a charge, they should contact the Industry to discuss price and distribution methods.

Mr. Beddington said he was willing to consult both the C.E.A. and the K.R.S., the representatives of the latter agreeing to join in the consultation.

Those attending the meeting were:—

K.R.S.: S. W. Smith (President), George Archibald, S. Eckman, Ben Henry, Max Milder and Frank Hill (Secretary).

C.E.A.: Lt.-Col. S. K. Lewis (President), W. J. Speakman, E. J. Hinge, Coun. H. P. E. Mears, A. S. Moss and W. R. Fuller (General Secretary).

Jack Beddington was supported by Col. A. C. Bromhead and Mr. Mercier.

THE NEW FILMS COUNCIL

List of Members

With its composition finally decided, the new Cinematograph Films Council held its first meeting on Friday last.

Sir Frederick Whyte retains the chairmanship of the Council, the members being as follows:—

Trade—Commander Jarratt, A. B. King, C. P. Metcalfe and Randolph Richards* (exhibitors), Sam Eckman* and F. W. Baker (distributors), Michael Balcon and F. A. Hoare (producers); George H. Elvin and T. O'Brien (Labour).

Independent—Sir Denzil Branch,* Miss Thelma Cazalet, M.P., Sir Walter Citrine, Philip Guedalla, Lewis Jones, M.P.,* A. Palache, Hon. Eleanor Plumer, Professor Arnold Plant, J. C. Welsh, M.P.,* F. Wilkinson.

*** New Members.**

SHORTS AS FEATURE QUOTA?

PRODUCERS URGE ACT AMENDMENT

Amendment of the Cinematograph Films Act to allow short films to rank for feature film quota is to be pressed for at a special meeting of the Association of Short Film Producers on Friday afternoon next.

A proposal is tabled to approach the President of the Board of Trade setting out the reasons for this step and to urge that such amendment be considered as a matter of urgency.

It is the opinion of short producers that shorts should rank for both renters' and exhibitors' quota.

The association intends also to discuss the whole future of the short film producing Industry and to attempt to formulate a policy that will help short film makers, both during the war and in the difficult post-war period.

BRENDAN BRACKEN

Meeting Trade Representatives

A tentative date upon which Brendan Bracken, Ministry of Information, will meet Trade representatives at a luncheon is given as September 10. This is subject to confirmation.

Kinema Staff Problems

DISCUSSION AT L. & H.C. MEETING

THE highlight of Tuesday afternoon's meeting of the London and Home Counties Branch C.E.A., called mainly to consider staffing problems in the light of the de-reservation of second operators, was a lucid statement by Reginald V. Crow on the procedure to be followed in the London area with regard to the registration of women and substitute labour.

Mr. Crow said he was speaking as one who had conducted the correspondence between the Association and the London Divisional Controller responsible for securing the additional man and woman power required by the Government in the area. The Trade had been fortunate in meeting an officer of that gentleman's type.

It was not generally recognised that Government officials generally did not look upon the kinema Trade as being of the same degree of importance as exhibitors themselves.

The Controller was in the position of having to supply for national service a certain "number of bodies." There had been a lifting of what was known as blanketing of female employees in the kinema whom so far they had been able to keep but who now were to be called upon to undertake some work of national importance.

There was no intention at present of putting into force powers to compel girls to undertake other work. They were relying at present on volunteers.

At the labour exchanges it would seem that interviewing officials were appointed because of their possession of such powers so that girls might be persuaded to indicate some preference for one or other of the forms of national service which were open to them.

The girl, flustered, might indicate a preference, say, for the A.T.S. and might be led to sign a form saying that she volunteered for such a service.

The London Divisional Controller was meeting the Trade to this extent. Recognising that the licensing obligations call for a minimum number of "fear staff" to be in control in kinemas for the avoidance of panic, he is prepared to give instructions to his exchange managers to bear these obligations in mind.

It is up to the kinema managers to state whether the girl is doing essential work of the nature required by the licensing obligations.

The question is whether the calling up of an employee is likely to jeopardise the running of the kinema. If an exhibitor feels he has a good case he can place it before his branch committee and they can sponsor the application for deferment, having considered all the circumstances.

No girl who is proved to be essential to an exhibitor for the running of a kinema can be taken away without first of all the "overseeing" of the C.E.A. committee.

The second point is that the manager must obtain information whether the girl in question is mobile or immobile. "I know," said Mr. Crow, "there has been a good deal of amusement regarding these terms, but what is amounts to is this. A girl may have home ties, an invalid mother or the need to look after younger members of the family. All of this must be brought out in the interview with the employment exchange official. When an exhibitor gets into the position of engaging any female employee, he should ascertain whether she can be regarded as mobile or immobile.

The position is that all women between the ages of 19 and 30 are liable to be called up for national service by Christmas, and this point has to be kept in mind when engaging fresh staff.

Substitution Difficulties

The third point affects substitution—how a girl employee of 22 years, say, is to be replaced by a woman of 30 or 35. We are

Continued on page 18

NEWSREEL CENTRAL ORGANISATION

M. OF I. ADOPTS "KINE." SUGGESTION

THE suggestion made by the KINE. on June 19 that adequate coverage of the War by the newsreels can only be achieved by centralised organisation has met with an early response by the setting up of a War News Film Committee.

The purpose of the Committee is to co-ordinate the policy of war coverage and also the movement of news-cameramen in the various theatres of war. It is hoped by this means to assure liaison between the newsreel executives and the various Dominions and Government department concerned with a view to obtaining the fullest coverage consistent with national safety and the safeguarding of essential strategical movements.

The setting up of the new organisation is due to the personal interest of Brendan Bracken, of the Ministry of Information, who is keenly alive to the importance in the national war effort of the factual reproduction of the work of the Forces in the various theatres of war.

Representatives of the five newsreel organisations will serve upon the committee upon which the Dominions, the Empire of India and the Services will also be represented.

The committee is under the chairmanship of Col. A. C. Bromhead, of the Ministry of Information, with Captain D. C. Anderson as secretary and liaison officer. Committee members include:

Sir Gordon Craig, F. E. Chisnell (British Movietone), G. T. Cummins, chairman of the Newsreel Association, and J. Wright (Paramount), F. Watts and C. R. Snape (Pathe), N. C. Jeapes and B. B. Saveall (Universal), Castleton Knight and R. S. Howard (Gaumont-British), Ernest Reed, Secretary of the Newsreel Association.

Arrangements are being made for the War News Film Committee to meet as and when required, probably at weekly or fortnightly intervals.

"TARGET" TERMS

Rectifying an Error

The KINE. is asked by C.E.A. headquarters to correct an error which crept into the Official Report of this month's General Council meeting and was published in our columns.

C. H. Whincup has drawn the attention of the General Secretary to a summary of his speech in which he was reported as saying that "during Bank Holiday week he was notified that 'Target for To-night' terms were 45 per cent."

The figure mentioned was 25 per cent., and this figure, Mr. Whincup says, is confirmed by a number of members of the General Council as that quoted by Mr. Whincup during the debate.

WEST END EFFORT FOR C.T.B.F.

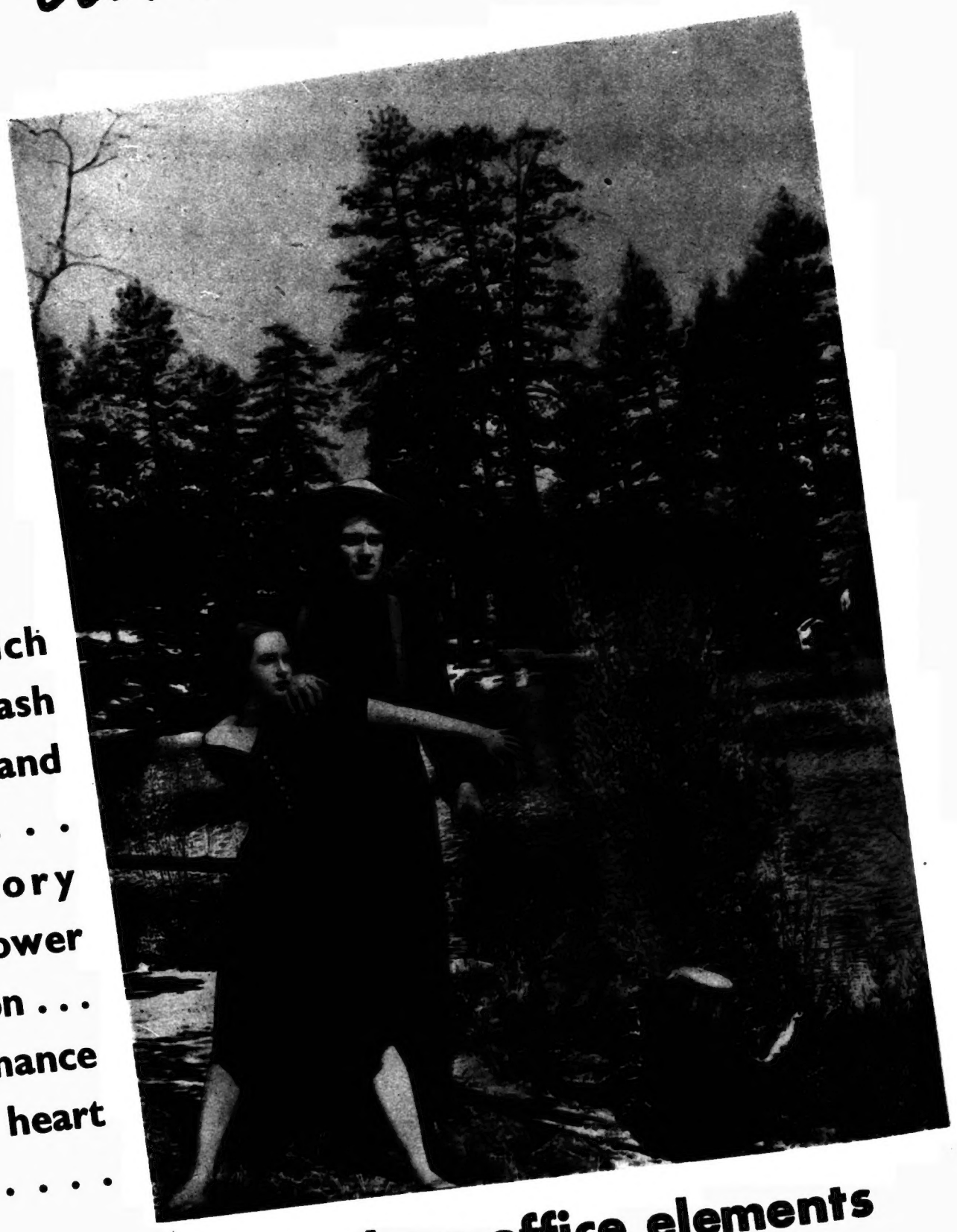
Annual Date Fixed

The C.T.B.F. organisers announced, on Tuesday evening, that the big West End houses have signified their support for the special effort on October 18 in aid of the Fund. The circuits have already given their promise to participate, and this means that the agreed contribution of ¾d. per seat will be contributed from the following "shop window" kinemas: Empire, Ritz, Carlton, Plaza, Gaumont, New Gallery, Odeon, London Pavilion, Leicester Square Theatre.

It is intended to make this date, October 18, an annual occasion on which the kinemas of the country will make a unified effort for the C.T.B.F.

THE INTERNATIONAL NEWSREEL
BRITISH MOVIETONE

Paramount's awe-inspiring



A story which would be a smash hit in black and white . . . . . with its story value, star power ace direction . . . action, romance spectacle, heart interest . . . . .

to all these box-office elements PARAMOUNT has added . . . . .

Color!

Paramount

STARRING

JOHN WAYNE BETTY

BEULAH BONDI · JAMES BARTON · SAMUEL

IN TECHNICOLOR · DIRECTED BY HENRY HATHAWAY SCREEN PLAY

ALL COLOR
out-of-doors
masterpiece...

THE

SHEPHERD OF THE HILLS

DAILY *VARIETY* says:

"It will take some great picture, during the rest of the year, to prevent 'The Shepherd of the Hills' from knocking over some of the 1941 Academy awards"

★ ★ ★

"BETTY FIELD is superb"

★ ★ ★

"JOHN WAYNE'S role fits his talents perfectly"

TRADE SHOW, **CARLTON** THEATRE, *TO-DAY, AUG. 28,* **10.30** A.M.

FIELD HARRY CAREY
S. HINDS · MARJORIE MAIN · MARC LAWRENCE
BY GROVER JONES AND STUART ANTHONY · BASED ON THE NOVEL BY HAROLD BELL WRIGHT

KINEMATOGRAPH WEEKLY

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THE EFFORT FOR BRITISH FILMS

DESPITE all the complicated manœuvres rendered necessary by shortage of personnel and studio space, our efforts to cope with the problem of producing British films must go forward. For although nobody has said much about it recently, the fact remains that Quota demands still have to be met. It is possible to alleviate the penalty for disobeying the law, but the law itself has not been altered.

Producers are coming here from across the Atlantic with the intention of making British pictures, and every effort is more than welomce. But there is a big gap between our needs and the anticipated total of production, and good intentions are not enough.

Intensive work can, of course, make great advances on previous achievements, and there is no loud outcry on the ground of financial difficulties, as has been the case in the past, but material obstacles to be surmounted are still formidable.

Studios are reduced in number to a minimum; stars are very hard to find; and perhaps the greatest shortage is in technical personnel. Enthusiasm can do much; the question is whether it can overcome these and other handicaps.

Well, by some means or other it must. But to do so the Trade must marshal all its branches in pressing for the necessary official collaboration without which the present and obvious difficulties will be too great. It is felt, for instance, that our situation could be eased if certain studio space now occupied as stores could be freed.

Granted a little imaginative and discriminating sympathy and assistance, we may yet see a light shining through the clouds, but those who see a quick-flowing surge of British production in this its time of great need should be warned that it will demand concentration of effort to make its path clear.

THE EMPLOYEE

AT last we have practical unanimity on the subject of a war cost-of-living bonus for kinema staffs. There has been a strong feeling in favour of local autonomy to overcome, but at a time like the present it must be realised that the hands of the C.E.A. can be strengthened only if it can speak for the whole Trade.

Throughout the country exhibitors are anxious about their employees. When the Armed Forces and the munitions works have had their demands satisfied, the employers have found that they must make the best of those that were left, and use what they could, rather than what they would like.

Many of the smaller kinemas particularly have found themselves up against a considerable hardship, because they have been hit by an increase in the wages bill much harder, proportionately to their revenue, than the bigger houses and the circuits. In spite of this they have had to face the increase as inevitable, or alternatively to let their employees drift away to better paid work.

National demands must, of course, come first. Men and women are at a premium in many areas, but the contributions of the kinemas to national service are of considerable value, and those who keep them going are doing their bit. A country-wide concession to them in their wage packets is a necessary step if we want to stabilise labour supply.

Long Shots

HERBERT WILCOX'S PLANS—TEDDY CARR ON THE WAY—A BIG AUSTRALIAN OCCASION—B.K.S. OPENS UP—SANDY AT THE EMPIRE

HERBERT WILCOX was in high spirits when I spoke to him just after his arrival. He was already getting on fast with his arrangements for the Amy Mollison film, and he expects this to be completed within four months. But complete details, naturally, have not yet been perfected, and his full plans I shall have to give you a little later.

ONE important matter has been settled; he has signed a three-year agreement with RKO-Radio, and the pictures he will make will be RKO-Radio productions. Anna Neagle, who is in very good form, is, of course, to be the star in the air picture, and this is to be a tribute to British womanhood. The male lead has not been booked, but Herbert had hopes of getting David Niven released for the time.

AS we know, Lord Castlerosse is the author of the story, and Miles Malleson will be responsible for the film version. A great proportion of it will call for open-air treatment, of course; interior settings will almost certainly be at Denham. I shall be interested to hear the name of the director.

WHILE these words are being written, Teddy Carr is taking the air on the first stage of his return trip from America by Clipper. On another page will be found what a colleague calls a Carracteristic story of U.A. production in this country. Teddy has been in touch with the London office and is full of enthusiasm regarding Korda's latest, "Lydia," quoting Hollywood raves on the picture.

FEW Trade luncheons have the good fortune to produce so forceful a guest of honour as S. M. Bruce, P.C., C.H., M.C., High Commissioner for the Commonwealth of Australia, whom C. M. Woolf induced to attend when introducing "Forty Thousand Horsemen" to the Press.

IT was obvious that the High Commissioner was deeply impressed by the film, which he had taken the precaution to see before accepting the invitation to the luncheon—a pawky touch which his fellow-guests warmly appreciated.

HIS subject stirred him to high eloquence and warm appreciation of the Australians who took part in the charge at Beersheba in the last war, reproduced in the film, and to whole-hearted praise of "the sons of these men" who had been and were playing such a big part in the war to-day. His eloquence was of a warming, inspiring quality which sent a glow round the tables and stirred blasé newspaper men to hearty applause. C. M. Woolf's witty introduction of the speaker was in his best vein, as was his comment afterwards that if S. M. was ever looking for a job as a film salesman G. F. D. would give him a hearty welcome.

A. G. D. WEST had a humorous crack at the position he found himself in as President of the British Kinematograph Society when he gave his presidential address at the opening of the Society's winter session on Wednesday of last week. Elected for a year, his office has developed into a war-time sentence.

"IF," he said, "as that ice-cream jackass—or is it jackal—has said, there are going to be ten more years of war, it won't be long before a 'reversal process' is instituted, and members of the Society will get up at the beginning of each session and have their own back by addressing the unfortunate President." A summary of Mr. West's address appears on another page.

NUMEROUS Trade friends of Lewin P. Samuel, director of Greater Scala (Birmingham), Ltd., were glad to see him wandering round the Midland city again last week. This veteran worker in the cause of local charities, whose Edgbaston home was damaged by enemy activity earlier in the year, has greatly benefited by his stay in his rural Derbyshire retreat, to which he returned at the week-end.

THE organ at the Empire, Leicester Square, which has been silent since last March, is responding this week to the touch of Sandy Macpherson, who, having a holiday from the B.B.C., is employing it on the instrument he played for nearly eleven years before taking up his whole-time job on the air. And the Royal Air Force Benevolent Fund benefits thereby.

SANDY'S music is part of the all-patriotic Empire programme, which also includes "Penn of Pennsylvania" and (they won't let it go) "Target for To-night." He made only one stipulation: that whatever fee he was offered should go to the Benevolent Fund. So it was arranged; the highest fee ever paid by any kinema to an organist will go to that splendid cause.

HERBERT WILCOX

"HE Found a Star," John Corfield's latest production, co-starring Vic Oliver and Sarah Churchill, had a sneak preview at the Vaudeville, Reading, last week. Although good reaction was anticipated, the reception exceeded all expectations; this augurs well for its presentation in the rest of the country.

ONE-THIRD of a penny when produced in type-written characters can look very much like one shilling and threepence. In an unguarded moment at the London and Home Counties meeting on Tuesday last, Chairman Sid Hyams announced that on Cinema Benevolent Fund Day exhibitors would contribute two-thirds of a penny per seat and renters one and threepence.

THIS outburst of generosity on the part of the renting side staggered the meeting, which nearly rose to cheer until Sid corrected himself by substituting "one-third of a penny" for the earlier munificence. Then hearty laughter ran through the room.

I HAVE never heard Reggie Crow in better form than on Monday, when explaining the registration of female employees to members of the London and Home Counties Branch. Economic in phrase, lucid in explanation, direct in statement, he held everybody interested as he took each point in turn.

HE has been in close touch with the problems involved, and in correspondence and in interview has thrashed out many knotty problems. But few of us were prepared to hear the situation so clearly set out, and Reggie was the recipient of many congratulations at the close of the meeting, when, with cigarette poised, he discussed personal difficulties of various exhibitors.

NOW that Winston Churchill is the world's greatest figure (so we are assured by American as well as Englishmen) and has returned from an ocean meeting which will be reckoned historic, a film a copy of which George Henderson, of Stockton, prizes highly is of great interest.

MR. HENDERSON has a remarkable collection of such films, and among them is one shot in 1914 which shows Mr. Churchill, when he was First Lord of the Admiralty, leaving London immediately war was declared. He is seen stepping aboard a steam pinnace with his staff *en route* for his floating Admiralty *H.M.S. Esmeralda*. It was from this vessel that he issued his famous order to the Navy to clear docks for action.

A NOTE from Robb Lawson reveals the former United Artists publicity chief at the old game acting for the S.C.R., a society for cultural relations between Britons and U.S.S.R. citizens. He draws my attention to a talk on the Soviet Kinema by Ivor Montagu at the Suffolk Galleries.

DUDLEY WEST writes to let me know that Birmingham is not alone in its compilation of an employment register. Liverpool, he says, has had a similar register for many years past, but, due to the fact that the demand exceeds the supply, there are no names on it. "We generally lead," he says in a postscript.

FROM a seaside town (guess where!) comes a letter from a manager indignant that his courteous appeal to licensing authorities for consideration of the C.T.B.F. in a charity allocation was completely ignored. His letter declaring that the policy of appeasing local authorities will get us nowhere, concludes: "Excuse writing. I don't want to type as 'Jerry' is up and I want to keep my ears open."

THIS youthful manager competition (every week brings a fresh entrant) will soon get us back to "the schoolboy with shining morning face." This week's claimant is Ronald J. Brunt, manager of the Odeon, Northgate, who at the age of 19 was manager of the Adelphi, Birmingham, which he opened with talkies. Before his 20th birthday he managed the Theatre Royal, Preston, and again introduced sound.

IF Robert Riskin had not already done full justice to the title "It Happened One Night," it would surely have provided an admirable text for a script of some of those stories which he has offered to do for the Ministry of Information.

BOB, whose name will aways be associated with the Capra successes eagerly accepted Sidney Bernstein's invitation to visit this country and to collaborate in an honorary capacity with the Ministry in the production of propaganda subjects. I know of no writer who is so well able to translate the more abstruse ideological factors into homely screen terms. His association with the M. of I. should be of incalculable benefit.

A NAGGING wife, a dull picture, an innocent action, fortunately taken in the right spirit, contributed to this kinema scene in a Midlands town, testified to by a KINE. subscriber. Between the wife and the film dialogue the unfortunate male fell asleep; to register her disgust the wife left. Within two minutes one of those all-protecting husbands placed his wife in the vacant seat, he taking the next.

LATER, refreshed and in a forgiving spirit, the sleeping patron stretched himself and, placing his arm round the lady he thought was his wife, inquired: "How now, my old dear?" There should have been a fistic mix-up, but sensing an error, the lady in the case took command of the situation and, after explanations, all ended well.

MY South African correspondent tells me of an amusing incident in a small up-country kinema when a picture of Hitler was thrown on the screen. The appearance was the occasion (usual throughout South Africa) for an outburst of hissing: three men, however, had the temerity to applaud.

THE rest of the audience took a hand, picked up the three enthusiastic gentlemen, carried them to the door and deposited them with a bump in the street. There the police arrested them and they were charged with causing a disturbance in the theatre and fined. Not perhaps the sort of treatment we should have accorded them in this country, but the stream of patriotism runs strong in South Africa.

THE STROLLER.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***HEARINGS ARE** on September 3 of the Senate Resolution that films and radio are engaged in war intervention propaganda. Fifteen leading film executives have been invited to testify; radio executives will testify later. The Industry sees a chance to tell the country of its defence co-operation and refute the charges against them.*

***THERE IS A POSSIBILITY** of the Senate Committee favouring the elimination of all exemption admission tax as suggested by the Industry. Tax Bill revision is this week.*

***WALT DISNEY** is producing five animated films for Canadian army training. He has been commissioned by the Canadian Government.*

***WAR DEPARTMENT'S** first preview of Army training films in Washington praises highly the Industry's co-operation in production.*

***SIDNEY BERNSTEIN** is busy in America setting release for "Target for To-night."*

***CHARLES E. McCARTHY** and Maurice Bergman, advertising and publicity director, and advertising manager respectively for Twentieth-Fox, who resigned a few weeks ago, have both had their resignations rescinded. Hal Horne will be doing special exploitation.*

***RKO-RADIO PROFIT** for the half-year is $485,605, which compares with $220,819 the same period last year. The company gets a $3,000,000 revolving credit loan from the Bankers' Trust Company.*

***GOLDWYN WILL** in future forbid the serialisation of productions in newspapers and magazines, in view of exhibitor protest.*

***DAVID SELZNICK** is to become a partner in U.A.; the deal is about to be completed.*

Close-Ups

By

Screencomber

BIG-TIME STUFF

THE incurable optimism of the British film Trade was well illustrated at the Press lunch given by Joe Korovinch at the Hotel Munificent last week.

"Ve spents one hundert million pounts on greatest programme der iss or vos or vill," stated Joe. "Ve produces 'Gone Vith Wind,' 'Cavalcades,' 'Disraeli,' 'Abie Lincoln,' 'All Dis an' a Heavens of a Lot More,' and—ooh, plenty of uzzers, with studios in England, Scotland, Ireland, Cleethorpes, Canada, Australia, Africa, and Johnson's Bend, Ga.

"For starring part in 'Disraeli' we sign up that great international star, Winsome Churchill, and to play 'Abie' we have that great American, Franklin J. Roosevelt. For still mores pictures we borrow the British Navy, the R.A.F., and the American Marines."

When surprise was expressed that Roosevelt and Churchill could find enough time these days to take up picture-making as a sideline to their already considerable activities, Mr. Korovinch explained in that fascinating and airy manner of his:

"Actually they have yet to sign the contracts, but, you see, they will. I have already written them requesting an interview to discuss the matter and, although so far I have received no reply, you can see that the deal is as good as completed. I request a bomber to visit the President."

"And the story properties——?" he was asked.

"Practically fixed. I have but to approach the authors—dey vill sign, don't worry," was the answer.

"Surely the Navy and the R.A.F. and the American Marines are all pretty well engaged at the moment——?"

"Maybe so, but when the Governments see the stories I have for 'em they will be crazy to get goin'."

"Regarding your backers, Mr. Korovinch—a hundred million pounds is a lot of money——?"

"Backers," said Joe incredulously, "you should know me too well that I should worry about backers. That is a detail, a mere formality—I have not yet decided who my backers I vill make."

SPRING SONG

THE happy expressions on the faces of exhibitors, the smiles of the renters, the gay greetings and merry salutations that meet one all up and down Wardour, are a sure augury of the nearness of Spring, with its lengthening evenings, its promise of summer, its extended opening hours and increased returns.

After the all too short daylight of winter, after those interminably long nights, the black-out and early closing, Spring, that once reviled box-office pest, has again become the season of rejoicing and gladness of our far-off youth, welcomed by all branches of the Trade with a happiness nigh unto tears.

It will be good to return to those long evenings, with the blitz almost forgotten and the box-office returns soaring up with the thermometer, and it won't be long now. Remember December 22 is the shorest day. Only several days to do your Christmas shopping.

HORSE LAUGH

"It was a toss-up between this girl and forty thousand horses as to who was the star of the picture."—Ernest Betts of the *Sunday Express*.

"DINGO TIM," one of the horses appearing in this Australian epic, in an exclusive interview over the overseas telephone, said: "Mr. Betts' views have caused considerable resentment amongst me and the other thirty-nine thousand, nine hundred and ninety-nine horses appearing in the production. Miss Bryant was given a featured spot in the film, so how was any individual horse, even supposing it possessed the good looks and acting ability of Miss Bryant, likely to stand out in that crowd?

"Personally, I have noticed that a horse, given the opportunity of a featured rôle, can usually gallop away with the picture, leaving the leading players at the starting gate. I have in mind such prominent members of our profession as Champion, Silver and Tony.

"Miss Bryant might not have had things all her own way had the position been reversed. Suppose the picture had starred 'Dingo Tim' and forty thousand Miss Bryants. Again, Mr. Betts overlooks the fact that few of the forty thousand had either acting experience, ambition or pretensions. Perhaps in our own sphere we can still hold our own. I would be distressed if Miss Bryant regarded this as a personal attack, for I have always found her charming, unspoilt and open-handed—she has on a number of occasions amplified my meagre extra's pay of a bag of oats and a couple of turnips with a few knobs of sugar, which I happen to know was paid out of her own pocket. But if she would care to choose any thirty of us and herself enter in an open handicap over five, six or seven furlongs, or even a mile, I think my friends on the sporting Press would have a different story to tell, Mr. Betts, and I very much doubt whether Miss Bryant's performance in our line would even equal our performance in hers."

London C.E.A. Discusses War Bonus

National Plan the Logical Solution

The question of the war bonus brought up a good deal of fragmentary comment from the L. and H.C. C.E.A. "We believe," said S. Hyams, "that the national war bonus is the logical solution to the problem." Members set up special cases and asked for rulings on the application of the bonus where extra payments were already being made above the basic rate. To this it was replied that there was nothing to prevent an employer rewarding long and faithful service by an increased sum.

A. S. Moss met some of the difficulties by declaring that the problem of supply and demand governed the wages to be paid. Unless good wages were paid they would find themselves looking vainly for labour.

Poaching Technique

E. L. Manches introduced the subject of poaching other exhibitors' employees, and asked if the association could not take steps to prevent this.

A. S. Moss said the circuits had agreed together not to poach each others employees, "That agreement was being l oyally observed."

A member: "What do you do when you take them from independents?"

Arthur Taylor intervened to demark that if members would agree to ring up a brother exhibitor at present employing an applicant for a job this might ease the situation

Capt. Barber suggested that they should ask the Board of Trade to reserve men only while they hold their present jobs.

Mr. Manches instanced the case of a boy applying for a second operator's job who stated he was a second, when he was only a third in his present job.

To this it was replied that the ringing up of the lad's previous employer would clear up the question, and this method is to be recommended to members.

T. France said he could not see what could be done beyond that. It was a matter of supply and demand. He felt that the officers of the association had done wonderful work in presenting the Trade's case to Government departments.

Film Economy

Among other matters dealt with by the branch chairman in his survey was economy of film prints. He reported on the exhibitor's rejection of the proposed adjustment of North and South London releases.

Mr. Manches asked if the single feature programme would not meet the situation. To this Mr. Moss replied that there were certain parts of the country where no two feature programmes were run. This shortening of programmes to allow one feature only would not meet the difficulty. The General Council had rejected the abbreviated programme suggestion.

Coal Rationing

Reporting on the fuel situation, Capt. Barber said that the allowance of 75 per cent. of the basic 1939 amount of fuel might prove woefully insufficient at the end of a hard winter.

To this W. R. Fuller replied that they were not dealing with an adamant department in the Ministry of Mines. At the moment there was a definite shortage of fuel, as the situation eased they would be ready to listen to further representation.

Ramsgate Ignores C.T.B.F.

Ramsgate S.O. Tax, which is levied at the rate of 1s. per seat per annum, produced a total sum of £147 10s. last year. This sum has been allocated entirely to local charities, no mention being made of the C.T.B.F.

CHILDREN'S MATINEE POLICY PROVIDES LEEDS POSER

"WHEN is a children's matinee not a children's matinee?" This question perplexed some members of the Leeds branch at their meeting. Further advice is being sought before any approaches be made to the Chief Constable, whose hands, it is realised, may be tied on the matter

One issue arose which lent special interest to the discussion was the suggestion that in some halls "U" films were being introduced at Saturday matinees when "A" films were in the ordinary programme. There were divergent views as to how this affected the spirit, if not the letter, of the law, because of the overwhelming majority of children at these shows, although ordinary prices were charged.

A. NAYLOR complained that although exhibitors in South Leeds had agreed not to hold children's matinees after the Chief Constable's intimation, some of the halls had subsequently held matinees on Saturdays. He argued that, apart from not honouring an understanding, it was wrong when an "A" film was in the ordinary programme to substitute a "U" film, even if full prices were charged, for a Saturday matinee when 95 per cent. of the audience were children.

As an introduction, E. M. RUSH (secretary) read a letter from Mr. Fuller, who said that, without asking about the legality or other wise, the General Council realised that the Chief Constable could prohibit children in an emergency. The General Council had always contended that a children's matinee was one where special films were shown, and children's prices of admission charged.

If a matinee was held with the ordinary programme, and ordinary prices charged, it was an ordinary performance held on the afternoon for adults and children, as was the case with any other performance during the week. He did not know of anything happening in regard to risks arising from bombing in the future that would cause the General Council to change its opinion.

Mr. HOPKINS recalled his previous remarks that it was injudicious to ask the Chief Constable to do certain things under the prevailing circumstances.

He thought they should have enlightenment in respect of places that were running matinees. Apparently, Mr. Fuller has the idea that if full adult prices were charged, it was in order to run a matinee even though the matinee was primarily intended for children.

Children Normal Patrons

Mr. PRODGERS, in the chair, said that an exhibitor who was running "U" films and charging full prices of admission could not refuse permission for children.

Mr. NAYLOR wanted to know what the attitude of the authorities would be if there was a preponderance of children.

The CHAIRMAN said if it was not a children's matinee they were quite in order in admitting children on the usual conditions imposed.

No Special Shows

Mr. MITCHELL suggested that exhibitors who had not carried on with matinees, as distinct from special children's matinees, were not in the position, according to his interpretation of the local order, to start even ordinary matinees. Those who had carried on with ordinary matinees after the Chief's order were simply running ordinary shows if they charged ordinary prices. They were not entitled to put on special "U" films at these matinees, in his opinion, as this would not constitute "the ordinary programme."

CLAUDE WHINCUP said he could not interpret the Chief Constble's views on this matter, but he thought that where "U" films were shown at ordinary prices it could not be a special children's matinée, but an ordinary matinée whatever the number of children present.

Mr. PRODGERS said he would say it was wrong if a special film was introduced at the matinée. He did not see, however, how they could respond to Mr. Naylor's request for a ruling on a point that was laid down by the authorities.

Mr. HOPKINS appealed for consistency. Children's matinées had been the life blood of some halls in some areas, and exhibitors so affected were naturally concerned when other halls in close proximity ran matinées which were mainly attended by children. He felt that special matinées should be discontinued as requested by the police. Peculiarly enough, though he had hitherto made a feature of Saturday matinées he had run matinées on all other days except Saturdays since the Chief's instruction, and he did not think it was costing him a penny.

Avoiding Risk

Coun. GUMMERSAL said it was up to members of the C.E.A. to realise their responsibilities. He was in touch with the authorities before the order came about, and the idea was the protection of child life. It was not a mere question of matinées; it concerned the congregation of children in public places.

Mr. SYKES and Mr. GREENWOOD pointed out that matinées were being run on Saturdays in a number of district halls. Mr. Sykes said the practice as he knew it was to show the ordinary feature, whether "A" or "U," at ordinary prices.

Mr. GREENWOOD was of the opinion there was nothing to prevent an exhibitor showing any film on a Saturday afternoon, whether in the ordinary programme or not.

E. CAVE said he hardly thought it necessary for letters to be sent out as most members appeared to be fully conversant with their responsibilities. This discussion arose as a parochial matter and it should be left to the exhibitors in the area concerned to thrash it out.

REGISTRATION OF USHERETTES

EMPLOYERS' COURSE OF ACTION

ADVICE to exhibitors regarding the procedure to be followed in cases where female members of the staff are summoned for interview under the Registration for Employment Order, 1941, has been sent to exhibitors by W. R. Fuller, General Secretary, C.E.A.

In this it is stated that the employer will receive a notice that it is proposed to interview the employees mentioned by name and he will have a week to make his observations upon the importance or essential nature of the work upon which the employees are engaged.

The Ministry of Labour has made a strong appeal for young female labour which it must have and exhibitors are ever desirous of playing their part in the war effort. Given the co-operation of exhibitors, there is no doubt that the Ministry of Labour, through the Employment Exchanges, will make every endeavour to provide older women as substitutes for the younger women whose services are now so earnestly sought for war work.

Details Invited

Exhibitors will have the opportunity of making the following observations:—

(*a*) As to the number of staff available.

(*b*) Whether young woman replaces a man.

(*c*) If unable to provide an older substitute, or to engage a girl younger than 19 years of age, to ask the Employment Exchange to provide a substitute.

On receipt of a notice members are advised—if they want any assistance—to communicate immediately with their branch secretary.

The temporary reservation on the calling-up of usherettes is now lifted.

Women Projectionists

First and second women projectionists of any age are treated as reserved and will not be called for interview.

Trainees

Bonâ-fide full-time young women training as projectionists will be treated as reserved and will not be interviewed. If after three months' training the young woman is unsatisfactory and no further training is given, she will be liable to be interviewed and taken for war work.

You are urgently and emphatically advised to put in full-time training in your operating box at once one suitable young woman while you have the opportunity of securing this reservation and before she is called to be interviewed.

With second projectionists (25-34 inclusive) being taken, you will realise that there are no replacements left for first projectionists. Immediate training of women, as indicated in the previous paragraph, is vital to provide necessary recruits as well as substitutes to replace normal wastage.

This must be bonâ-fide full-time training to secure reservation. It is not bonâ-fide training if the young woman spends the majority of the day as an usherette and a brief period only in the operating box.

As already stated in the KINE., first projectionists registered as such at the Employment Exchanges remain reserved at age of 25 (registration age) as hitherto. Second projectionists (registration age 25-34 inclusive) will be de-reserved as on September 1.

Second projectionists are reserved at 35 years (registration age) as from September 1, 1941.

EXHIBITOR LICENCES

Renewal Procedure

Exhibitors licences under the Cinematograph Films Act expire on September 30, and the C.E.A. have issued a reminder to all their members that the application for renewal must be lodged with the Board of Trade before October 1.

Special attention is drawn to the following points:—

1. A form of application for an exhibitor's licence for the new quota year will be found immediately in front of page 49 of the Exhibitors' Return Book for year ending September 30, 1941.

2. It will greatly assist the Board of Trade if exhibitors would make their applications for the renewal of their licences as soon as possible after September 1. Cheques in payment of fees may be post-dated September 25.

3. Applications should be sent to the Principal Assistant Secretary, Industries and Manufacturers Department (Cinematograph Films Branch), Carlton Hotel, Bournemouth.

4. Exhibitors' return books for the new quota year will be sent shortly after the new licences are despatched.

Bernard Cresswell C.T.B.F. Appeal

£700 Needed

The special appeal for the Bernard Cresswell Memorial Fund in connection with the Birmingham and Midland Trade Benevolent Fund is now in the hands of exhibitors in Birmingham, Warwickshire, Staffordshire, Worcestershire, and Leicestershire, the area covered by the fund.

In it Capt. S. W. Clift (chairman) points out that for over 20 years the late Bernard Cresswell was chairman of the fund in which he was particularly interested. For some years it was his earnest endeavour to secure a reserve of £10,000, and made many efforts to attain that objective. It was the cause of great regret that his death should have occurred when the goal was in sight. The fund then totalled £9,300, and it is felt by the committee that it would be a fitting memorial to their late chairman if the balance of £700 could be obtained within the shortest possible time after his death.

EDINBRO'S KINEMA SUNDAY SUCCESS

The four houses—Playhouse, Capitol, Roxy and Grand—which opened Edinburgh's "Kinema Sunday" last Sunday night, were all packed to capacity, and all turned away hundreds of disappointed late-comers. Indeed, the management of the Playhouse, biggest of Edinburgh houses, and seating over 3,000, reported that the house could have been filled twice over.

Their feature, "There's Always A Woman" (Columbia), like those at the other houses, was not new, but it satisfied the crowded house none the less. Each of the four houses relayed the Prime Minister's speech, and so did the Dominion, where Professor John Hilton was giving a talk under M. of I. auspices.

"Kinema Sunday" continues for the next five weeks, and as films, theatres, and the services of the staffs are given gratis a very substantial sum should be realised.

Birmingham Licensing Justices, recently approached with the suggestion that they should re-view "Scarface" and reconsider their original decision to ban it, still withholds permission.

B

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., AUG. 28, AND WED., SEPT. 3

Thursday

The Shepherd of the Hills (*Paramount*)

Carlton Theatre. **10.30 a.m**

Cast: John Wayne, Betty Field, Harry Carey, Buelah Bondi, James Barton, Samuel S. Hinds, Marjorie Main. **Director:** Henry Hathaway.

Harold Bell Wright, whose classic of simple people, "The Shepherd of the Hills," has been filmed by Paramount in Technicolor, happily acknowledges the screen translation as faithful in spirit and impersonation.

"The characters in the picturisation of my book are counterparts of people I met in the Ozarks who inspired me to write it in the first place," says Mr. Wright.

"The Shepherd of the Hills" was one of the first works of popular fiction which sold more than a million copies. It made its author world famous and caused him to change the course of his life. Wright was a painter who turned pastor. In his early preaching days he toured the Ozark mountains of Missouri, found there a hardy race of mountaineers who lived entirely to themselves and were suspicious of all strangers and innovations. He put them into a novel which was so successful he decided writing was the best way to spread his philosophy.

Casting was carefully restricted to types which could be believable in their roles. The mountain girl is played by Betty Field, one of whose great kinematic virtues is that she is not too beautiful. John Wayne, the hero, has the visible attributes of an out door man. In addition, he has a certain shyness characteristic of a son of the Ozark "ridge-runners," who have changed very little to this day. They still cling to the manners, the mode of life and the superstitions of their forebears.

"The "Shepherd" is Harry Carey, who, although born in New York and graduated in law, was once named by Will Rogers as the greatest cowboy of them all. There is no doubt about his fitness to play a country type

He Found a Star (*G.F.D.*)

Studio One. **11 a.m.**

Cast: Vic Oliver, Sarah Churchill, Evelyn Dall, Gabrielle Brune, J. H. Roberts, Barbara Everest, Joan Greenwood, David Evans, Robert Sansom, Jonathan Field, Mignon O'Doherty, Peggy Novak, Robert Atkins, Uriel Porter, the Kellaways, George Merritt, Raymond Lovell, Charles Victor, and Peter Saunders. **Director:** John Paddy Carstairs.

Front page personalities Vic Oliver and Sarah Churchill have the leading rôles in this John Corfield production, which has a story based on Monica Ewer's novel, "Ring o' Roses." There are six great songs: "Coster Rumba," "Waitin'," "Loch Lomond," "Salome," "Shine," and "All God's Children," the back stage theme permitting these to be introduced into the action with point.

Story turns on the efforts of a stage manager to start a theatrical agency to help the "little people" of the show business. He builds up a flourishing connection, but a fatal weakness for blondes is nearly responsible for his undoing. In the end, his faithful assistant, a charming young girl, rallies to his aid, and having put him back on the rails, becomes his partner in marriage.

Parachute Battalion (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Cast: Robert Preston, Nancy Kelly, Edmond O'Brien, Harry Carey, Buddy Ebsen, Paul Kelly, Richard Cromwell, Robert Barrat, Grant Withers. **Director:** Leslie Goodwins.

One of the most vivid and dramatic productions of the season, "Parachute Battalion," deals with the thrilling adventures of Robert Preston, Buddy Ebsen and Edmond O'Brien, as recruits in the U.S. Parachute Corps. Preston and O'Brien both fall in love with Nancy Kelly, daughter of Harry Carey, a sergeant-instructor. It is around their rivalry and activities in the corps that the main story thread centres.

There is complete authenticity of background, most of the scenes being filmed in and around Fort Benning, Georgia, the home of the 501st Parachute Battalion. One of the highlights is the tense moment when the parachutists stand ready to make their first jump.

Tuesday

Man Hunt (*20th-Fox*)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Walter Pidgeon, Joan Bennett, George Sanders, John Carradine, Roddy McDowall, Ludwig Stossel. **Director:** Fritz Lang.

Based on the novel "Rogue Male," by Geoffrey Household, "Man Hunt" introduces Walter Pidgeon as a renowned hunter who decides to stalk the most dangerous game of all—the world's most hated man. Unfortunately, he is captured in the very act of attempted assassination by George Sanders, a Gestapo agent. But Pidgeon escapes, and at once the greatest man-hunt in the history of the world begins—the hunter becomes the hunted. Throughout half the countries of Europe—on land and on sea—a relentless chase goes on—in scene after scene of gripping suspense until the unique surprising climax, where the hunter and hunted battle it out to the finish. Interwoven in the narrative is a tender human romance between Pidgeon and Joan Bennett, who doffs her sophistication to portray a London waif.

In the Navy (*G.F.D.*)

Studio One. **11 a.m.**

Cast: Bud Abbott, Lou Costello, Dick Powell, the Andrews Sisters, Claire Dodd, Dick Foran, Butch and Buddy, Shemp Howard and Sunnie O'Dea. **Director:** Arthur Lubin.

Abbott and Costello consolidate their screen reputations in this rip-roaring unusual comedy that brings a salt sea tang to the kinemas. Their combined clowning is backed up with tuneful song interludes and some first-rate dance numbers, these latter being exploited by the Condos Brothers.

The story turns on an ace radio crooner who enlists in the Navy. A girl journalist suspects his identity and sets out to get a scoop, while Abbott and Costello complicate matters by lending their dubious aid first to one party, then the other. In the end, of course, the nautical crooner and his feminine trailer unite in the throes of romance.

Mutiny in the Arctic (*G.F.D.*)

G.F.D. Private Theatre. **2.30 p.m.**

Cast: Richard Arlen, Andy Devine, Anne Nagel, Addison Richards, Don Terry, Oscar O'Shea, Harry Cording, Jeff Corey, Harry Strang and John Rogers. **Director:** John Rawlins.

This is the story of two men who brave the perilous hazards of the polar regions in search of a rich radium deposit, with plenty of vigorous action resulting.

Battling bears, human fisticuffs, a pleasant romantic interest for leavening, spectacular shots of the icy North, and good, clean-cut portrayals all help to combine in an adventurous narrative that is put over in terms of fast-moving action, the dialogue being cut to a minimum.

Wednesday

Accent on Love (*20th-Fox*)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: George Montgomery, Osa Massen, J. Carrol Naish, Cobina Wright, Jun., Stanley Clements. **Director:** Ray McCarey.

"Accent on Love" is the story of the millionaire who gives up his yachts to learn love from a poor working girl. Walking out on his unhappy life as the executive of a real estate corporation, Montgomery endeavours to find something else to do. He starts life anew as a labourer in a gang bossed by J. Carol Naish. Becoming friendly with Naish, he goes to live with him and his family in a tenement and falls in love with Osa Massen, a charming inmate of the Naish household.

Anxious to help out his new friend, Montgomery is chosen as the representative of the tenants in their arguments with their landlord, and finds that it is his own father-in-law whom he must face across the conference table. This leads to a rather unusual climax, when Montgomery wins over his father-in-law to meet the new concessions.

Hit the Road (*G.F.D.*)

Studio One **11 a.m.**

Cast: Gladys George, Barton MacLane, Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley, Evelyn Ankers. **Director:** Joe May.

The Dead End Kids and the Little Tough Guys combine forces in this picture, which deals with the reformation of boys whose fathers have been slain in a mass underworld killing. The youngsters are filled with thoughts of revenge, but when they are adopted by an erstwhile gangster intent on the straight and narrow path their ideas are subtly diverted into proper channels.

There is no lack of excitement in this holding piece of screen dramatics, which affords the two gangs of boy stars some fine chances for emotional acting. Barton MacLane turns in a powerful portrayal as the reformed racketeer, and Gladys George keeps her end up in the face of strong histrionic competition.

Horror Island (*G.F.D.*)

G.F.D. Private Theatre. **2.30 p.m.**

Cast: Dick Foran, Leo Carrillo, Peggy Moran, Fuzzy Knight, John Eldredge, Lewis Howard, Hobart Cavanaugh, Walter Catlett. **Director:** George Waggner.

Walter Pidgeon and Joan Bennett in MAN HUNT (20th Century-Fox)

A rocky island off the Florida coast and an eerie castle form two of the major settings in this drama of a modern treasure hunt. An old sea-dog is convinced a tattered map in his possession is the key to a buried fortune, and from this beginning the story unfolds to the tune of two mysterious killings. In the end the U.S. Government come forward to buy the island for a naval base, their money proving more substantial than the mythical treasure.

Dick Foran appears as the owner of the island; Leo Carrillo is the sea-dog; Peggy Moran is a society girl who partners Foran in the romance department; and Walter Catlett is seen as a private detective.

The Reluctant Dragon (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Coming to the screen as a striking innovation in contemporary film entertainment, Walt Disney's latest full-length masterpiece, "The Reluctant Dragon," is a combination of "live-action" and cartoon which is dealt with at length in column 4.

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"The Reluctant Dragon"

DISNEY'S LATEST

TRADE SHOWN ON WEDNESDAY

In order that exhibitors may have the first possible opportunity of viewing Walt Disney's latest full-length masterpiece, "The Reluctant Dragon," RKO-Radio have set the Trade show date for Wednesday next September 3, at the Cambridge Theatre at 2.30 p.m.

Heralded as one of the greatest kinematic innovations of recent years, "The Reluctant Dragon," unlike any other Disney production, is a combination "live-action" and cartoon picture.

The "live-action" section of the story, which precedes the cartoon sequences, has been developed with Robert Benchley, the famous comedian, as the central figure. The opening "shots" deal with Mrs. Benchley (Nana Bryant) urging her husband to persuade Disney to produce a motion picture based on Kenneth Grahame's short story, "The Reluctant Dragon."

Benchley visits the Disney studio, and through his hilarious adventures is revealed the many wondrous features of the organisation. He meets Disney in the studio's projection room and is about to mention his idea when a newly completed film is thrown on to the screen. It is the story that Benchley was to speak about.

As the lights go up to mark the conclusion, Disney turns to Benchley for his reaction. But the famous comedian has since departed and in his place is a note which says . . . "This was it."

New Characters

Apart from the enormous entertainment angles in the "live-action," Disney reveals a brilliant series of new and delightful highlights in the cartoon sequences. Two new characters who have thrilled American audiences, Baby Weems and Sir Giles, make their début, and are described as being among the most ingratiating figures ever to appear in a Disney production.

A further interesting feature of "The Reluctant Dragon" is the appearance of Disney himself making his initial performance in a motion picture. The "voices" of Donald Duck and Clara Cluck will be "seen" in the persons of Clarance Nash and Florence Gill, while Frances Gifford shares the "live-action" exploits of Benchley.

It is expected that "The Reluctant Dragon" will enjoy an early West End pre-release run.

BARBARA'S GLASGOW WELCOME

"Jeannie's" Trade Show.

At the recent Trade and Press show of "Jeannie" at the Paramount, Glasgow, Barbara Mullen, feminine star of the film, made a special journey to be present.

She was received by the Lady Provost, Lady Dollan, and was given an enthusiastic Scotch welcome. All important exhibitors turned out to see this film, which after its screening received tremendous applause.

Barbara Mullen, Marcel Hellman (the producer), R. Ancill (manager, G.F.D., Scotland), and J. Specterman (G.F.D., London) were invited by the Lord Provost, Sir Patrick Dollan, for cocktails at the City Chambers, and were accompanied by Alex King and George Taylor (chairman of the Scottish C.E.A.).

At a luncheon, the Lord Provost paid tribute to G.F.D. for the handling of such a magnificent film.

PIECEMEAL S.O. AT BRISTOL

Facilities for Five More Kinemas

The policy of Sunday opening by degrees is still being followed by the Bristol Licensing Justices, who, at a special session on Tuesday, granted Sunday licences to another five houses, bringing the number now opening on Sundays up to fifteen.

The session was held for the purpose of reviewing the position, and of hearing applications from kinemas already holding licences which expire at the end of the present month. Applications for new licences were also heard.

Acting on the instruction of the Bristol branch of the C.E.A., Dr. E. W. Veale applied for the renewal of the ten licences, and for new licences for another fifteen kinemas. He pointed out that the accommodation provided by the ten houses already allowed to open was inadequate to meet the demand made upon it.

He instanced a case which happened the previous Sunday at one house, which, when it had filled up, still had a queue of 90 people waiting outside. By the time there was accommodation available for them the queue had grown to 700, and this in spite of pouring rain.

He contended that if the kinemas were providing this essential service then people should have facilities for taking advantage of it within a reasonable distance of their homes. So far as he knew Bristol was the only town which had allowed kinemas to open on Sundays and had then restricted the number permitted to open.

Dr. Stanley Badock, the chairman, said Bristol had not been treated harshly While there were some towns which had allowed all the kinemas to open on Sundays, there were also some which had refused to allow opening at all. The magistrates did not doubt that the kinemas opening on Sundays were crowded, but he pointed out that there was a large proportion of people in Bristol who did not approve at all of Sunday opening.

The licences of the ten houses already allowed to open were renewed and licences were granted to five additional kinemas, the bench selecting the following houses which served districts where they considered further accommodation was needed: The Kingsway, Two Mile Hill; the Gaiety, Knowle; the Rex, Bedminster; the Premier, Gloucester Road, Bishopston; and Whiteladies, Clifton.

Barbara Mullen arrives at the Paramount Theatre, Glasgow, for the Trade show of JEANNIE (G.F.D.). She is being received by the Lady Provost of Glasgow, Lady Dollan. Left to right: Barbara Mullen, centre, Marcel Hellman, producer, and the Lady Provost

Leeds C.E.A. Dissents from National Labour Policy

STAFF RESERVATION PROBLEMS

WHILE accepting the headquarters' decision to negotiate with Mr. O'Brien and the N.A.T.K.E. re war bonus on a national basis, and also the terms since arrived at, there was a feeling at the Leeds branch that such a move left the door wide open in respect of future problems.

The Leeds delegates were the only ones who showd their hands against the resolution for discussion on a national basis at the General Council Meeting.

As a preliminary, the Secretary (E. M. RUSH) said that as requested at the last meeting, he had forwarded telegrams to the A.B.C. and Gaumont circuits but he had received no reply from the latter.

A. S. Moss, for A.B.C., replied that he was not prepared in respect of the war bonus to negotiate to the branches because of the dilly-dallying methods taking place all over the country. The employees undoubtedly had a case for an increased war bonus, but most of the branches thought that by stringing the Union along it was clever. It was because of this and the fact that employees could get better jobs elsewhere that Odeon took the steps they did.

Unless the General Council came to some arrangements on the matter his company would be forced to take a similar step to the Odeon, although he did not agree that such a large bonus should be paid.

Mr. RUSH added that in view of an intimation by Mr. O'Brien that it was wise to wait until the matter had come before the General Council he had not called the branch conciliation board to a meeting with the N.A.T.K.E. in Leeds.

W. PRODGERS (chairman) told the meeting that the Leeds delegates had voted against the national basis at the General Council meeting. Since then the General Purposes Committee had met Mr. O'Brien and a settlement had been arrived at.

Mr. O'Brien had wanted 20 per cent. increase on £3 or less and 17½ per cent. on those above, as he thought the Trade could stand it. If he was asked why he did not stick out for more than 12½ per cent. with some of the branches his reply was that he had written to Mr. Fuller asking for the whole matter to be raised before the Ministry of Labour for arbitration.

Mr. PRODGERS added that the final decision was 12½ per cent. on wages of £3 or over and 15½ per cent. on wages under £3, to be retrospective from August 4. This was not over and above the 7½ per cent.

A Let Down

HARRY HOPKINS said it looked to him as if Odeon had been allowed to panic the rest of the Industry. It was a pity that because one circuit made up its mind to do something that others had to be guided by somebody who had let the Association down. He had in mind the poor devil who could not afford the present wage. There were, of course, hundreds who were in the position to pay twice as much.

Conditions varied so much, and that was why the Leeds branch was against the national basis.

Mr. PRODGERS: Leeds was the only branch to vote against it.

Mr. HOPKINS remarked that there were other places a lot worse off than Leeds, and it did not seem right that places that were having a bad time and could not pay as things were should be put on a national basis with others who were so much better off. He was amazed that Mr. Metcalfe was only dissenting voice.

Mr. CANSFIELD said it was true that only Leeds had voted against it, but the representatives of other branches—and the Bradford delegates, who had a free hand, were amongst them—had not voted because they realised the position was hopeless.

Mr. HYDE said that practically the whole of the country was in favour of the national basis. He thought that Mr. Metcalfe knew that he was making a forlorn appeal.

Mr. PRODGERS reminded them that Mr. O'Brien had given them assurance that the national basis only applied to war bonus and that any general matters would go to the branches.

Opening Hours

It was officially reported that the Chief Constable had written pointing out that kinema theatres and music-halls in the city could remain open to 10.30 until Saturday, August 30, except that central houses must stagger between 10 and 10.40, and that after September 1 the closing hour would be 10 o'clock, with staggering of town houses from 9.30.

The CHAIRMAN, in reply to Mr. Mitchell, said it was understood that the branch would be consulted before any further alteration of times was considered.

Established Staffs

A proposal which would in effect make kinemas a protected industry was not carried when put to the branch. It had its origin in the desire to prevent the poaching of operators. The idea was that chief operators coming on the trade union scale of wages should not be allowed to leave their employment unless approaches were first made to their employer.

The CHAIRMAN said he though congratulations could be extended on the decisions reached on the staff problem. First projectionists were exempt at 25 and second operators at 35. That would mean cutting out largely the second operators. The returns showed 2,574 first and second projectionists, of which 790 were first. Second projectionists numbered 784, and 213 of these were exempt for three months. There was no explanation as to how the figures were arrived at, but it was taken that they applied mainly to the small exhibitors and mainly those who had two in a box.

The Women

Mr. PRODGERS added that usherettes would have to go, but the local labour exchanges were sending out green cards, upon which the case should be stated for consideration by the labour office. They would provide substitutes for all usherettes, and it was up to the exhibitors to say whether the substitutes were satisfactory or not. Machinery was being set in motion for local branches of the C.E.A. to contact the labour office and thrash it out.

All male labour of staffs and managers over 41 would be liable to go in connection with the industrial registration.

Mr. CAVE asked how operators were affected in connection with industrial calls.

Mr. PRODGERS replied that they were reserved, but if they volunteered they could, of course, be taken for industry. Girls serving as trainee operators would be exempt.

Poaching

Mr. SHAVERIN thought the matter needed further discussion now that chief operators were reserved in this way. There was a large amount of poaching of chief operators, as those who could afford to pay more money were able to get them and keep them, and with second operators very nearly eliminated, there was nothing to stop kinemas which could afford to pay two chief operators taking steps in that direction.

Mr. SHAVERIN pointed out that in certain jobs employees could not leave even if they wanted to do so. He wanted to know if something on these lines was not possible in this Industry.

Mr. WHINCUP doubted whether the Ministry would allow any kinema to put down two chief operators.

Mr. SHAVERIN: If the second man gets the full age and is over 35, he is reserved.

Mr. MITCHELL declared that this wanted careful watching as poaching was going on in the industry. The Northern branch had approved a "no poaching" order, and it was adhering to it. No employee should be approached without permission of the employer.

Protected

Mr. HYDE said that the only people who were not allowed to change their jobs were those in a protected industry and where it was essential in the Government interest for them to stay where they were. He did not think they should prevent people moving about of their own free will. He understood Mr. Shaverin to mean that our trade should be a protected industry to prevent operators changing their jobs. The intention, apparently, was to tie men to the jobs they had, and he thought that would be very unfair to the men.

Mr. SHAVERIN: We have made in this Industry vast sacrifices of staffs. I do not see why we should not be a protected Industry.

Mr. HYDE: I do not think Mr. Shaverin is right. We have made very few sacrifices and have not been called on to make many. We have been well treated so far as staffs are concerned, and I hope that no suggestion will go out from here that, having succeeded in reserving operators at 25, we should prevent them making any normal advance.

Any man who is an operator has the ambition to go to a major hall, and by his enterprise he succeeds in that, but not if we enforce an order like that suggested. He can join the Air Force and get a good job, whether he is protected or not. Let us be reasonable.

Mr. HOPKINS said he would favour any reasonable measure that would put the brakes on staff poaching. There was a terrific amount going on, and the smaller man's difficulties must be borne in mind. They had to seek to strengthen their hand, because more powerful interests were not doing everything scrupulously.

Mr. SHAVERIN then moved that the matter be brought before the next meeting of the General Council to see whether something could be done to ensure that chief operators "stay put" in their jobs.

Mr. HOPKINS seconded this, but on being put to the meeting it was lost.

Herbert Marshall and Virginia Bruce in a scene from Columbia's forthcoming production FEMALE CORRESPONDENT

"TARGET" SMOKE SCREEN

LEEDS DISCUSSION

THE view that it was no good flogging the "Target for To-night" question any longer, but some satisfaction had been gained in emphasing their point for future guidance, was accepted by the Leeds branch of the C.E.A. at their August meeting. This was put to them by Claude Whincup in reporting on the General Council proceedings. W. Prodgers was in the Chair.

Mr. Fuller replying to the Branch telegram had intimated that commitments entered into prevented the Leeds desires from being carried out to the full, but consideration was being given to first runs, and the matter would be brought before the General Council.

Mr. WHINCUP said that the matter had been referred to the General Purposes Committee, and he had recalled his own view that the distribution policy was unsatisfactory. Members would agree that the film was excellent and very good propaganda. It was also good box-office. But, as it was a M. of I. film, produced by the Crown Film unit, if it had to be charged for, 40 per cent. should not be the demand. They had since heard that the charge had been reduced to 25 per cent. They would also feel that with a film of this nature exhibitors should not seek severe bars.

Comdr. JARRATT had yielded a large number of current runs with independents. Any of them would have been foolish not to accept the terms offered if they had been in the same position. The fault lay with the people who had offered the films, the Ministry of Information.

Mr. Whincup explained that in his own remarks at the London meeting he had not mentioned any name, so the mention of Mr. Bernstein's name by Comdr Jarratt indicated that he had something to do with the distribution of the film.

Members of the General Council and others acquainted with his work had been anxious to say how well Mr. Bernstein was doing his job.

Having passed his own comments without knowledge of any name he thought he was entitled to say now that it would be humanly impossible for anyone of them acting in a similar position to sever their thoughts from their previous sphere of activity. Maybe anyone of them might on occasions speak of something to friends and associates without realising that this action may be of disservice generally to members of the association. Perhaps this aspect was brought in as a smoke screen to divert their minds from other things.

Mr. Whincup concluded his comments by saying that approaches being made, as the outcome of the overtures in respect of 'Target for To-night," would tend to prevent any repetition.

A scene from PARACHUTE BATTALION, with Harry Carey, Edmond O'Brien, Robert Preston, Nancy Kelly and Paul Kelly (RKO-Radio)

THE WEEK IN SCOTLAND

A.B.C. CHANGES IN GLASGOW

Anima Comes of Age

IN a general switch-over in several A.B.C. theatres in Glasgow some familiar faces are now operating in new spheres. Mr. Niven, who has been at the Waverley for some time, has gone over to Regal, Sauchiehall Street, to fill the place of Willie McIntyre (now in the R.A.F.). Consequently, Willie Shaw, who has been at the Rhul, Burnside, since its opening, is now at Shawlands Cross House. John Healy is transferred to Burnside from the Ritz, Oatlands. "The Provost of Oatlands" is now on his own battleground—where he has been resident for years. Deserved promotion has come, too, to his chief operator, who is now manager at Oatlands.

Wedding Bells at Shawlands

Tom Mills, chief operator at the Waverley, Shawlands, is being married on Saturday next in the Marlborough House. Tom's choice is well known, too, in Shawlands, and a big company is expected to see the young couple get a good send off.

Reception of Soviet Films

Capt. Barnett, who represents Anglo-American in Scotland, has been hitting the "headlines" these days with his production "A Day in Soviet Russia." Trade shows last Friday have set the whole town talking.

Interest in Churchill Picture

Newsreels of the Churchill-Roosevelt mid-ocean meeting were showing in Glasgow and all over Scotland last Tuesday and proved among the biggest "draws" the business has had for some time, adding enormously to the week's takings. "Target for To-night," generally released this week, is proving, too, at the box office, the value of well-done propaganda.

Renter's Manager Bereaved

The sympathy of the Trade was extended last week-end to Percy Gordon, manager for British Lion in Scotland, on the death of his father which took place in Glasgow Nursing Home last Sunday morning.

Met Balfour Reekie, late of British Lion, and pride of Father Tom H., on final leave from his R.A.F. station last week, preparatory to going overseas. Good luck and safe journey to the popular son of a popular father.

Anima 21st Anniversary

R.W.M. Willie Bendon is particularly anxious that the coming-of-age celebrations of Lodge Anima, due on September 5, will be worthy of the occasion.

Willie has personally written to all Founder Members and the other brethren who have forgotten Anima for a time, appealing for their support and presence "at this important day in the Lodge history." In the afternoon the Mark Ceremonial will be conferred on a number of prominent brethren, in Masonic Halls, 100, West Regent Street, at 2 o'clock, and in the evening in the Grand Hotel the anniversary dinner and cabaret will be held.

Representatives will be present from Grand Lodge, Provincial Grand Lodge of Glasgow and other lodges in the provinces, and it is hoped Masonic friends of Anima will see to it that the birthday celebrations are in the usual thorough Anima manner. Tickets, priced 7s. 6d., may be had from Secretary E. Levitus, and as catering presents abnormal difficulties these days it is advisable that tickets be purchased well in advance.

Cinema Club

The Executive, at their first meeting since the summer vacation, last week decided to go ahead as usual, and arrangements were made to reopen the season with the usual luncheon in Graig's "Rhul" Restaurant, Sauchiehall Street, on Friday, September 12, as usual, at 1 o'clock. An issue of the Club Bulletin will be prepared and sent members before that date detailing attractions and arrangements for the luncheon. Meantime, note the resumption, September 12.

Avenue Redecorated

The Avenue Picture House, Whiteinch, having been acquired by George Palmer, the theatre has been closed for complete renovation and decoration, including balcony improvements, seating, treble-circuit coloured lighting throughout, glass beaded screen, Simplex projectors with the latest Mirrophonic Western Electric sound equipment are also installed.

Mr. Palmer is managing director and chairman of the Bellshill Alhambra Theatres.

MANCHESTER APPROVES NATIONAL WAGE NEGOTIATIONS

At last week's meeting the committee of the Manchester and Salford branch indicated approval of the suggestion that future negotiations with the N.A.T.K.E. should be on a national basis. A. Caplan presiding.

From the Chief Constable of Manchester came a letter dealing with the staggering of closing times of city theatres during the winter months. The arrangements are:—

City kinemas to close, according to rota, from 9.40 to 9.55 p.m., and Ardwick Green kinemas from 9.40 to 9.50 p.m. Within these time limits kinemas may change their order of closing at the end of each month.

The General Council's attitude to the Joint Trades Council, proposed by Mr. Mears, was endorsed.

Arising from the report of the General Council meeting, an explanation was given of the position regarding the reservation of projectionists and usherettes.

The meeting was a short one and was not so well attended as usual, owing to several members being on holiday.

A NEW STAR

BARBARA MULLEN ... *Best Di*

In

JEAN

The best disovery films have made since the war began.

Seton Margrave, Daily Mail

There is no doubting her triumph.

A. Jympson Harman, The Evening News

Barbara Mullen, the girl from Aran, made a hit in the play "Jeannie." Now she hits again with double power in the film version.

Eric Bennett, Sunday Chronicle

She has sincerity and a quiet charm.

A. E. Wilson, The Star

Barbara Mullen, the girl from Aran, repeats on the screen her stage success in "Jeannie."

George Pitman, REYNOLDS NEWS

Congratulations to Barbara Mullen, newcomer to the charm school. She puts up a grand performance.

Ernest Betts, Sunday Express

Played with rich understanding by Barbara Mullen.

Bernard O'Donnell, Empire News

Miss Mullen, with her soft Irish v wide mouth and grave eyes, is q a person.

C. A. Lejeune, THE OB

I know of no other actress on the sc who can give precisely this impres of freshness, of perpetual surprise delight.

Dilys Powell, Sunday

British films find a ready made

Harris Deans, SUNDAY

A most amusing little person an natural born actress.

Campbell Dixon, The Daily

She's new—she's not pretty—but good.

Reg. Whitley, Dai Mi

Hats off to you, Barbara. The since the freshness, the naive sweetnes the character you portray, makes your film debut, a roaring succe

Film Critic, SUND

GENERAL FILM DISTRIBUTORS LTD.

NEW STAR IS BORN!

ARA MULLEN... *Best Discovery since war began*

SETON MARGRAVE *"Daily Mail".*

EANNIE

Miss Mullen, with her soft Irish voice, wide mouth and grave eyes, is quite a person.

C. A. Lejeune, THE OBSERVER

I know of no other actress on the screen who can give precisely this impression of freshness, of perpetual surprise and delight.

Dilys Powell, Sunday Times

British films find a ready made star.

Harris Deans, SUNDAY GRAPHIC

A most amusing little person and a natural born actress.

Campbell Dixon, The Daily Telegraph

She's new—she's not pretty—but she's good.

Reg. Whitley, Daily Mirror

Hats off to you, Barbara. The sincerity, the freshness, the naive sweetness of the character you portray, makes this, your film debut, a roaring success.

Film Critic, SUNDAY PICTORIAL

Barbara Mullen is just as big a star in her first film as in her first play.

Moore Raymond, Sunday Dispatch

Displays irresistible quality as a heroine.

A. T. Borthwick News & Chronicle

Here she's perfect.

Jonah Barrington, Daily Express

Meet Barbara Mullen, a new kind of star.

Film Critic. Daily Film Renter

Barbara Mullen takes your heart by storm.

Lilian Duff, B.B.C.

Fine debut by new British star.

Film Critic, The Daily Film Renter

Barbara Mullen's performance irresistible.

Film Critic, Kinematograph Weekly

"Jeannie" brilliant British comedy winner... a triumph for Barbara Mullen.

Film Critic, The Cinema

LAST APPEAL FOR LOCAL AGREEMENTS FAILS

Northern Adopts National Bonus Plan

DETERMINED opposition to the principle of national negotiations regarding war bonuses for employees was forthcoming from two members of the Executive of the Northern Branch C.E.A. at its meeting last week. These were C. Chipchase and T. F. Massicks, the former of whom wished to censure delegates on a motion which failed of a seconder. The Western Electric insurance of sound apparatus was keenly criticised.

"The work of years in establishing the principle of local agreements has been thrown away," said Mr. MASSICKS. "The great circuits may well be able to pay war bonuses of 25 per cent. or more; but you all know perfectly well that individual proprietors cannot."

He moved that delegates be instructed to move in General Council that all decisions on war bonuses shall be regarded as recommendations and referred to the branches for approval—or otherwise.

Then came complaint that the agenda really should indicate the quality of the business facing a meeting. JACK BELL (Newcastle) took that view, too, and the chairman and secretary were at some difficulty in persuading him that, in current conditions, it was seldom possible to forecast vital subjects.

After F. W. MORRISON had explained somewhat tartly, for him, the necessity of clearing their minds of this "old bogey of London domination"—six of the eight members represented the provinces—and J. S. SNELL had intimated bluntly that their choice really was to accept voluntarily the principle of national negotiation now or to have it forced on them soon, Mr. Massicks withdrew his motion.

Mr. CHIPCHASE, however, was entirely unrepentant. He proceeded to move that the branch express profound disapproval of the action of their delegates. His seeds of revolt, however, fell on stony ground and, in the absence of a seconder, the Chairman sprang up and choked them.

W.E. and War Damage

F. W. MORRISON, having voiced the General Council's mild disapproval of the advice pendant to the notice of the present meeting against signing the Western Electric's new form of agreement pending the delegate's report, the Chairman (W. S. Gibson) promptly assumed full responsibility for it.

"My purpose, of course, was to prevent any member signing the agreement without a full understanding of its implications," he said.

Mr. MASSICKS pointed out that there was nothing in the agreement by which Western Electric bound themselves to replace or repair damaged equipment.

Mr. CHIPCHASE pointed out, further, that clause 4 made reference to "a new agreement" with a time limit of 12 months for completion. "There is no indication whatever of the character of that 'new agreement,' what it will entail, what it will cost, or what it will ensure," he said.

J. BELL emphasised the peculiar originality of an agreement by which one insured a company's property for and with that company.

A Matter for Law Officers

"My chairman," he said, "is a barrister-at-law, and his instructions are to do nothing until the C.E.A. law officers have ascertained precisely what we get out of it."

JAMES MCHARG, veteran member of the association, said that one of his kinemas had been put out of commission by enemy action and the projector and equipment damaged. No attempt had been made to remove it for repair and, at length, he had suggested using it as a sort of "spares quarry," or of having it rebuilt for service in another place. The firm, however, had intimated that they wished to take it as salvage; that, apparently, being the more profitable course. In the meantime, how did he stand in reference to this new agreement which, it seemed, had to be completed within 12 months of the date of damage?

Nobody could answer him.

In the end, after a most interesting discussion, the meeting decided to ask the association's law officers to sift the proposed form of agreement.

C.T.B.F. Support

In reference to the appeal of the C.T.B.F. for additional financial support to enable it to meet exceptional demands, Mr. MORRISON communicated from General Council a suggestion that each kinema should set aside one day in October as "Benevolent Fund" day and, from its receipts, contribute one penny per seat to the Fund.

Mr. MASSICKS, while not opposing the scheme, was all for insistence upon members fulfilling their moral obligations in the basic matter by joining the Provident Institution. "We should make it a condition of membership," he argued, "that every one of us should join the Society. We know that, of the thousands of kinema employees in the country, only about 800 have elected to help themselves by helping the Society with their membership. When we are all members, we shall have a much stronger case for our contentions that they should join."

Trade Show Collections

J. S. SNELL suggested, further, that they should try another method than collecting boxes to secure reasonable contributions to the Fund from those who "patronised" Trade shows. He realised the difficulties; but felt sure that, without actually charging for admission to Trade shows, means could be found of ensuring that each non-trade ticket-holder should make a small contribution.

A suggestion that the Fund might provide stamps, of 1d., 2d. or 3d. value, which ticket holders should purchase to validate those tickets was received with a mixture of amusement and seriousness.

Finally, the Charities Committee was instructed to consider the whole matter—not forgetting the Trade show "stamps"—sympathetically and submit recommendations to the next meeting.

Fuel Supplies

On the anxious matter of fuel supplies, members were advised that the local fuel officer had intimated that if the exhibitors would help him by ordering the fuel now for stock, he would authorise supplies for two months at winter rates of consumption. Thereafter, he felt reasonably sure of being able to provide 75 per cent. of normal requirements, which, drawing steadingly on the two months' advance stock, should keep them going comfortably.

This met with general approval, except that Mr. Bell pointed out that 10 tons of coke demanded quite a lot of space and that some of the exhibitors had no room for it.

Female Labour Registration

Further to the problem of retaining girl workers, members were advised against any attempt to dissuade girls from joining the Services, or of seeking direct munition work. On the other hand, they were perfectly at liberty to advise girls called for interview and who wished to remain in the kinema Industry, that they need not indicate a preference for any Service even though pressed so to do.

This last had reference to certain instances in other areas in which kinema workers had been assured by interviewers that, sooner or later, they would certainly be taken from the kinemas and sent to other work and that it would be to their advantage immediately to indicate which Service or which type of "national work" they would prefer. Having expressed such a preference, they were treated as "volunteers" and outside the scope of appeal.

"Target" Misfire

Mr. MORRISON also reported that "Target for To-night" was now available at 25 per cent. and, he did not doubt could be obtained much more cheaply. The Ministry did not desire profits and would be satisfied with reasonable contributions towards the cost of production.

Members were anxious that it should be made clear to the public that their objection was less to the rate than to the Ministry's action in giving one circuit exclusive runs on terms which permitted the exploitation of a Government film in the pushing of private wares.

Closing the business, the meeting decided that the Secretary be instructed to inform members that the advice not to sign the Western Electric agreement was now affected by the decision to submit the agreement to the probes of the Association's law officers—a neat way out of a rather awkward spot.

"PENNY A WEEK" IN WARDOUR STREET

Among recent film recruits to the ranks of the Red Cross Penny-a-Week Fund contributors are the staffs of Associated British Cinemas, Ltd., and Two Cities Films, Ltd.

Warner Brothers are still Wardour Street's champion contributors to this fund, with National Screen Services, Ltd., a good second. Other keen contributors are the staffs of Paramount, British Lion and Columbia.

The Red Cross Penny-a-Week Fund has now raised nearly £1,000,000 in pennies for vital Red Cross work, and its army of more than 5,000,000 contributors is increasing daily.

TROOPS "DO AS THEY LIKE"

Licence Unnecessary for Camp Kinema

When application was made at a North-East Coast police court for a kinema licence for a building in a military camp the Clerk said that a licence from the court was not necessary.

Furthermore, the police, he said, did not desire to accept the responsibility having regard to the type and location of the building.

The Chairman said to the officer who made the application: "Apparently you can do exactly as you like."

The officer replied: "That suits us, but we would like to put ourselves right with you."

N.W. Meeting Postponed

The next meeting of the North-Western branch will not be held on the usual date (the second Friday in the month), but on September 19. The reason for the change is that on September 12 application will be made by Liverpool exhibitors to the Theatres and Public Entertainments Committee of the Justices for Sunday licences. Many of them, certainly the officers of the branch, will want to be in court that day.

RKO-Radio's Provincial Drive

The traditional sailors' hornpipe gets a streamlined treatment by Anna Neagle and Ray Bolger in RKO-Radio's SUNNY. Miss Neagle portraying a British Jack Tar, wears a regulation Royal Navy cap sent by her brother, Commander Alan Robertson

FOUR OUTSTANDING PICTURES

FOUR big subjects, of which "Parachute Battalion" and "Father Takes a Wife" are two of the most unusual and important films screened this year, comprise the current group to be Trade shown by RKO-Radio in the provinces between Tuesday, September 2 and Friday September 5

The new line-up is particularly notable for the brilliant variation of story treatment, which includes thrilling aerial adventure, musical comedy to delightful comedy romance and pulsating mystery drama.

Dates of Trade shows which will take place simultaneously at Birmingham, Cardiff, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Nottingham and Sheffield are:—

Tuesday, September 2.—**Sunny**: Anna Neagle and John Carroll.

Wednesday, September 3.—**Parachute Battalion**: Robert Preston and Nancy Kelly.

Thursday, September 4.—**Lady Scarface**: Judith Anderson and Dennis O'Keefe.

Friday, September 5.—**Father Takes a Wife**: Gloria Swanson and Adolph Menjou.

Glowing appreciation of the gay and colourful merits of Anna Neagle's latest musical comedy "Sunny" were unanimous at its recent London Trade show. The story, based on the West End stage success, has never shown the star in a more fascinating or versatile rôle than in her characterisation of the talented circus star who weds John Carroll, a wealthy socialite, during a Mardi-Gras festival at New Orleans. The chequered romance fully conforming to the Cinderella tradition is played against rich and brilliantly varied backgrounds to the accompaniment of lilting song and music and clever dancing.

The cast also includes Ray Bolger, Grace and Paul Hartman, Helen Westley and Edward Everett Horton. Herbert Wilcox directed.

Timely Aerial Epic

One of the most timely and exciting films ever presented, with its narrative centred against the thrilling behind-the-scenes training activities of a parachute corps, "Parachute Battalion" co-stars Robert Preston, Nancy Kelly, Edmond O'Brien and Harry Carey. Leslie Goodwins directed.

The adventures of four young Americans from widely divergent walks of life are chronicled from the day they enlist as parachuters. We see them undergoing the severe training routine preparatory to the first jump from a transport 'plane.

Filmed with the aid of real scenes of training activities and parachute jumps at Fort Benning, Georgia, actual home of the American parachute corps, the picture is realistic and authentic in every detail.

"Lady Scarface"

Judith Anderson, who created a film sensation with her rôle of the revengeful housekeeper in "Rebecca," portrays the title rôle in "Lady Scarface," with Dennis O'Keefe and Frances Neal.

O'Keefe is a police officer detailed to apprehend a mysterious criminal who turns out to be a girl, whose otherwise attractive face is disfigured by a ghastly scar. He is assisted in his investigation by Frances Neal, a Press photographer. Their plan to trap the criminal results in an exciting fight to the death between the two women, and the romantic conclusion to the story provides an abundance of suspense and thrills rarely equalled in a mystery drama.

Other excellent rôles in "Lady Scarface" are enacted by Mildred Coles, Eric Blore and Andrew Tombes. Frank Woodruff directed.

Gloria Swanson Returns

One of Hollywood's greatest box-office stars, Gloria Swanson, makes a brilliant return to the screen co-starred with Adolphe Menjou in "Father Takes a Wife," a delicious comedy romance, in which she is seen as a glamorous actress whose romance with Menjou, a wealthy middle-aged widower, provokes a series of unforeseen complications, bringing in their wake some of the most hilarious and scintillating comedy seen on the screen in recent years.

The story opens with Miss Swanson giving up her career for marriage. While on their honeymoon yacht the couple discover a stowaway, Desi Arnaz, a young and penniless Mexican singer, who is seeking concert work in America. Arnaz returns home with the honeymooners, but soon his presence creates jealousy, and after a quarrel, Menjou leaves home. John Howard, Menjou's son, to help his father, takes Arnaz home, only to find his own wife becomes interested in the Mexican.

The schemings of the two men to rid themselves of Arnaz, and their final success which comes about simultaneously with the news that they are both "expectant fathers," provides a delightful ending to this memorable, laughter-filled production. Jack Hively directed.

FILM PROPAGANDA FOR S.O. IN LANCASHIRE

STOCKPORT EXHIBITORS' ENTERPRISE

HIGH-LIGHTS and low-lights of Sunday kinemas and Sunday games are graphically portrayed in a propaganda film for which the members of Stockport Cinematograph Association have accepted responsibility.

Made by the National Film Agency, Manchester, and taking seven minutes to show, the film was given a Press pre-view at the Gaiety, Manchester, on August 21. The audience was composed of representatives of the local and national newspapers.

A Series of Contrasts

Briefly, the theme of the film is a series of vivid contrasts of conditions in towns where Sunday entertainments and Sunday games are allowed and those where they are not. One sees people wandering aimlessly about darkened streets because there is nowhere for them to go, whilst a 'bus or tram ride away a crowd of happy-looking people are waiting to go into a picture house.

Some shots depict people, including many men in uniform, crowding on to vehicles which will take them to districts where they can see a show. Equally impressive are the scenes in the parks. The keep off the grass—no games complex is expressed in wide open empty spaces. In other places people can play and be happy in the parks on Sundays. The film asks why the busy, hard-working folk of Stockport should be debarred from enjoying themselves on Sundays, when the privilege of Sunday kinemas and Sunday games has been granted in so many other places.

Ten copies of the film have been produced. They will be available for showing at the 16 Stockport kinemas for one week.

Wally Baker, secretary of Stockport Exhibitors' Association, informs the KINE. that he expects that 90 per cent. of the 130,000 people of Stockport will have seen the film by the end of this week, August 30. It is thus hoped to create a formidable body of public opinion which will be able to make its influence felt when the issue of Sunday kinemas and games comes before the next meeting of the Watch Committee.

Stockport Deputation

It may be remembered that the Stockport Watch Committee recently made a recommendation in favour of Sunday opening to the Town Council, but some of the objectors were able to get the subject referred back.

Certain religious organisations in the town have now asked the Watch Committee to receive a deputation. The exhibitors of the town have therefore asked the committee to hear the views and testimony of Lieut.-Col. S. K. Lewis (president of the C.E.A.) and W. R. Fuller (general secretary).

Not only that, the Exhibitors' Association has contacted each of the political groups represented on the Town Council and has asked them to receive a responsible spokesman who will state the case for Sunday opening.

MILITARY SUNDAY CLUB SCHEME IMPRACTICABLE

During the debate, at which the Carlisle City Council decided by 15 votes to 13 votes against the Sunday opening of kinemas, the Mayor alluded to the proposal for the formation of Military kinema clubs as being quite impracticable.

He added that he doubted whether kinemas possessed a prior attraction for those who visited licensed premises.

The club scheme put forward by the military authorities was the formation of a kinema club whereby in return for a small subscription arrangements might be made with the kinema proprietors for members of the Forces to attend the kinemas on Sunday.

REX, STRATFORD, REDECORATES

R. C. Melvin announces that he has taken advantage of the necessity for repairing damage at the Rex, Stratford, to improve the decorations of the house by introducing a new colour scheme. We haven't seen it yet, but we are sure it is not at all blue.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Big Store, The (M-G-M)—American.	83 min. (U)	The Marx Brothers, Tony Martin, Virginia Grey.	Crazy comedy extravaganza with tunes and a big store background. Story sketchy, but stars in good form and slapstick climax terrific.	**Capital light booking for the crowd and youngsters.**
†Billy The Kid (M-G-M)—American.	94 min. (A)	Robert Taylor, Brian Donlevy, Mary Howard.	Spectacular period outdoor melodrama, photographed in superb Technicolor. Story a little slow at times, but fights realistic and climax terrific. Scenery superb.	**Box office title and star booking for the masses and the family.**
Flight From Destiny (Warner)—American.	73 min. (A)	Thos. Mitchell, Geraldine Fitzgerald, Jeffrey Lynn.	Psychological melodrama, telling of a professor of philosophy who usurps the right to kill. Tale fantastic, but star's performance outstanding and climax tense.	**Very good out-of-the-rut proposition. Particularly for the better-class halls. Not for youngsters.**
Great Lie, The (Warner)—American.	107 min. (A)	Bette Davis, George Brent, Mary Astor.	Triangle melodrama with an extravagant, but emotionally arresting theme. Superb acting by Bette Davis and Mary Astor. Good support and showmanlike and resourceful direction. Feminine angle terrific.	**Excellent general booking. Not for children.**
Great Mr. Nobody, The (Warner)—American.	70 min. (U)	Eddie Albert, Joan Leslie, Alan Hale.	Sentimental comedy drama of a shy, unselfish youth who puts others before himself. Story very slight, but acting sincere and treatment resourceful. Feminine appeal strong.	**Artless programmer with particular appeal to the family element.**
Kisses for Breakfast (Warner)—American.	81 min. (U)	Dennis Morgan, Jane Wyatt, Shirley Ross.	Crazy farcical comedy, turning on amnesia. Situations bright and versatile, teamwork attractive and technical work polished. Feminine angle strong.	**Attractive light booking for all classes. Safe for the family.**
Lady Scarface (RKO-Radio)—American.	65 min. (A)	Dennis O'Keefe, Frances Neal, Judith Anderson.	Thick-ear melodrama with a cunning background of ingenuous romance. Story both novel and comprehensive, action adequate, teamwork good and feminine angle strong.	**Good support for the majority of halls Nothing to harm youngsters.**
Underground (Warner)—American.	94 min. (A)	Jeffrey Lynn, Philip Dorn, Kaaren Verne.	"Freedom Radio" romantic melodrama with a war-time Nazi background. Story grim, but true, acting magnificent, atmosphere flawless, sentiment compelling and climax tremendous.	**Outstanding melodrama for all but the squeamish. Not for youngsters.**

† In colour.

REVIEWS FOR SHOWMEN

Underground

Warner. American (A). Directed by Vincent Sherman Featuring Jeffrey Lynn, Philip Dorn and Kaaren Verne. 8,529 feet. Release not fixed.

"FREEDOM Radio," romantic melodrama with a war-time Nazi Germany background, graphically and authentically describing the courageous activities of a small group of people who determine that, at whatever cost to themselves, the truth shall be heard. The story sets brothers on different sides of the fence, and the ultimate execution of one and the conversion of the other are a terrifying indictment of the whole ugly and inhuman Nazi system.

The casting is magnificent—Philip Dorn, Kaaren Verne, Martin Kosleck, and, in a smaller measure, Jeffrey Lynn, are outstanding; the direction is superb and the atmosphere is flawless. Lastly, the climax combines grim and thrilling artistry with stark and formidable propaganda. Terrific box-office melodrama for all but the squeamish.

Story.—Eric Franken, a young chemist, and Sylvia Helmuth, a violinist in a café, are members of "Underground" a secret organisation which is giving the people the truth over an illegal radio system. Kurt, Eric's soldier brother, returns on leave from the front with an arm missing. He is a loyal Nazi. He discovers Sylvia's name in Eric's diary and meets her. He eventually falls in love with her, little knowing that she and Eric are members of "Underground."

Later, the Gestapo arrest Sylvia, but, after giving her the "third degree," release her. Kurt, too, is interrogated, but he insists that Sylvia is innocent. Nevertheless, he is instructed to keep watch on her. Subsequently he discovers that she is a member of "Underground," and he informs the Gestapo of the venue of "Underground's" next broadcast. He saves Sylvia from arrest, but is completely unaware that he has betrayed his brother. When Kurt sees what happens to Eric and others of his family he decides to dedicate the rest of his life to freedom. He broadcasts through "Underground" as Eric goes to his death.

Acting.—Jeffrey Lynn is natural and convincing in the comparatively small rôle of Kurt; Philip Dorn contributes a powerful and uncompromising, yet sensitive, portrayal as Eric, and Kaaren Verne makes a most impressive film début as Sylvia. Martin Kosleck is terrific as a cruel and ruthless Gestapo official. Mona Maris heads a flawless supporting cast.

Production.—Of the many films of life in Germany under the Nazis, none has displayed greater dramatic value, more powerful or accurate characterisation, finer or more imaginative direction, or better atmosphere, than this. It shows how the brutal Nazi doctrine can poison and intimidate the minds of youth, and how suspicion breeds suspicion, and fear fear. It also shows how family life is threatened and destroyed and how brother is mercilessly pitted against brother. But horrible as the composite portrait is, it also shows that those of stout heart and courageous conscience can not only withstand, but finally conquer evil and ruthless aggression.

Besides the many chapters of Gestapo and concentration camp brutality and horrors, there are many noble situations and speeches that will rightly evoke a cheer. Terrific propaganda as well as terrible moral is in every foot of the film. Topicality is represented by references to the sinking of the *Bismarck* and Hess's flight to Scotland. It is a grisly but spell-binding contemporary masterpiece.

Points of Appeal.—Powerful and realistic story, sustained emotional urge, brilliant characterisation, flawless atmosphere, fine sentiment, powerful climax, provocative title, star values, and terrific exploitation angles.

The Big Store

M-G-M. American (U). Directed by Charles Reisner. Featuring the Marx Brothers, Tony Martin and Virginia Grey. 7,492 feet. Release not fixed.

SPECTACULAR crazy extravaganza with tunes, the latest and, we are given to understand, the last of the Marx Brothers. It does not better their best—all too frequently in the early stages the stars are crowded out by novel, but superfluous, music and song—but by cunningly concentrating on the wildest of slapstick at the finish—the knockabout climax is terrific—it, funnily enough, outdistances its predecessors in mass appeal.

In other words, the stars in their swan song play to the gallery with shrewd and sure-fire showmanship. Capital light booking for the crowd.

Story.—Tommy Rogers, a popular singer, inherits a half-share in Phelps Department store. The other half is owned by his Aunt Martha. Mr. Grover, the manager, has been falsifying the books, and when he learns that Tommy means to dispose of his share he plans to have him bumped off.

Following threats on Tommy's life, Aunt Martha engages Wolf J. Flywheel, a private detective, as Tommy's bodyguard. Wacky, Flywheel's assistant, and Ravelli, Tommy's pal, join forces with Flywheel in a fight against Grover and his thugs. The contest takes place in the store and ends with Grover being unmasked and with Flywheel and Aunt Martha bound for matrimony.

Acting.—Groucho Marx puts over a few inimitable cracks, as Flywheel; Chico plays the piano effectively as Ravelli; and Harpo is equally good on the harp; but all three do not really get going until slapstick takes the field.

Tony Martin sings pleasantly as Tommy, and Margaret Dumont, Virginia Grey and Douglas Dumbrille work hard in direct support.

Production.—Tommy and Ravelli's interest in the promotion of a music conservatoire for youngsters is an excuse for juvenile musical intermissions, and Tommy's romance with Joan, a shopgirl, supplies cues for songs. Platforms are also provided for Chico and Harpo, but effective as the vocal and instrumental asides are, they are purely padding.

There are also a few typical Marxian gags in the first half and in the early part of the second, but it is the final burst of wild and hilarious slapstick that puts the comedy at the top of its class. Flywheel, Ravelli and Wacky are chased round and round the store by Grover and his thugs, and their antics on freak cycles, roller skates, parcel-chutes and other weird gadgets result in the funniest and most hectic piece of horseplay yet. Laughs in the right place are the secret of the comedy's mass and industrial success.

Points of Appeal.—Clever incidental gags, novel, if superfluous, musical embellishment, hearty teamwork, marvellous slapstick climax, good title and star values.

The Great Mr. Nobody

Warner. American (U). Directed by Ben Stoloff. Featuring Eddie Albert, Joan Leslie and Alan Hale. 6,408 feet. Release not fixed.

SENTIMENTAL comedy drama, telling of a shy, unselfish youth who jeopardises his own future because of his too sensitive regard for the feelings and troubles of others. The story is quite well acted—Eddie Albert fits the name part perfectly—but the central character is, nevertheless, a little too good to be true. His good deeds become a trifle monotonous and even laughable after a time. It is definitely in the whimsy class. Artless programmer, with a particular appeal for family and feminine audiences.

Story.—"Dreamy" Smith, employed in the advertising department of a big newspaper, and Skipper Martin, a bargee, hope one day to save up enough to buy a sailing boat and seek adventure. Just as they are about to collect the last $200 on Dreamy's car, its careless owner lets it run into the river. Dreamy's sweetheart, Mary Clover, works in his office and does all she can to push him on. He has many bright ideas, but these are stolen by John Wade, the manager.

Meanwhile, Dreamy's chances of buying the boat or marrying Mary receive further setbacks because of his charity to a crippled newsboy and others worse off than himself. Finally Mary sees that his charity and selflessness are recognised. He is offered promotion—only to be called up for military service.

Acting.—Eddie Albert looks and acts the part of Dreamy and, in spite of it being overdrawn, wins considerable sympathy. Alan Hale livens things up as the woman-hating Skipper and Joan Leslie is an exceptionally pretty and appealing Mary. John Litel heads a good supporting cast as Wade.

Production.—The simple story provides a refreshing alternation of sentiment, comedy and pathos for a time, but it flags a little towards the finish. Good as the acting and production qualities are, it is barely strong enough to carry the footage. Nevertheless, it is not without considerable feminine appeal. It is an amiable programmer for the family.

Points of Appeal.—Human and amusing story, good characterisation, effective atmosphere, feminine angle and popular cast.

Flight from Destiny

Warner. American (A). Directed by Vincent Sherman. Featuring Thomas Mitchell, Geraldine Fitzgerald and Jeffrey Lynn. 6,660 feet. Release not fixed.

PSYCHOLOGICAL, or rather pathological, melodrama, telling of a professor of philosophy with only six months to live, who convinces himself he has the right to kill, but, after taking the law into his own hands, lives long enough to realise his folly in usurping the powers of Providence and the State.

The play is based on a very hectic hypothesis, but an intelligent and vital performance by Thomas Mitchell, nevertheless, does much to colour its fantastic arguments and even more fantastic situations with conviction. In other words, it is an interesting, unusual and, at times, gripping triumph of acting over plot. Very good out-of-the-rut star proposition, particularly for the better-class halls.

Story.—Henry Todhunter, a professor of philosophy, learns that he has only six months to live. He is uncertain how to spend his time, but discussion gives him an idea. He decides to select a person who, by his conduct, or rather misconduct, has forfeited his right to live, and kill him. He will, of course, have to pay the penalty for murder, but being already under the sentence of death, he does not fear this.

He later learns that Ketti Moret, an adventuress, has forced Michael, his favourite pupil, into crime. Betty, Michael's wife, is the informer. Todhunter kills Ketti, but subsequent complications cause him to realise before he goes to the chair that in no circumstances is one person justified in taking the life of another.

Acting.—Thomas Mitchell gives a powerful and human portrayal as Henry Todhunter. He can reason effectively against reason and give surface conviction to both the improbable and the impossible. He is one of the few great artistes who, by their artistry, can make black white. Jeffrey Lynn and Geraldine Fitzgerald are emotionally sound as Michael and Betty, and Mona Maris makes a seductive and utterly unmoral Ketti.

Production.—The play does not argue convincingly—the first half is little more than a vague discussion on the justifications for murder—and the "waiting for the chair" climax, although tense, strikes a rather forced moral note. Todhunter's theories on immortality are not too convincing, either.

But quixotic and macabre as it all is, it does give Thomas Mitchell a chance to act. He takes it—he is, for instance, at his inimitable best in a scene in which Todhunter is examined by a government psychiatrist, but finishes up by making the expert look the most in need of treatment—and his clever and versatile performance is not only full justification for the story eccentricities, but the key to strong and intelligent out-of-the-rut drama. It is definitely worth a gamble.

Points of Appeal.—Fantastic and unusual, but, nevertheless, intriguing and holding story, gripping climax, fine performance by Thomas Mitchell, provocative title and star values.

Billy the Kid

M-G-M. American (A). Photographed in Technicolor. Directed by David Miller. Featuring Robert Taylor, Brian Donlevy and Mary Howard. 8,473 feet. Release not fixed.

SPECTACULAR period outdoor melodrama, photographed in superb Technicolor against magnificent scenery, telling of a reformed young renegade who reverts to type in seeking to avenge the death of a valued friend. Whether or not the story is true to fact or legend few can tell, but there is an incredibly soft side-section sandwiched in with its roughstuff. The tough opening and the even tougher climax are much more convincing and entertaining than the sentimental romantic sequences.

Nevertheless, vital characterisation—Robert Taylor, Brian Donlevy and Gene Lockhart give particularly good portrayals—and delightful scenery help considerably to reconcile the whole. Anyway, it is box-office from whichever angle it is viewed. Tremendous title and star values see to that.

Obvious title and star booking for the masses, and, in spite of the "A" certificate, youngsters.

Story.—Billy the Kid, a youth who turned bandit following his father's murder, becomes a tool of Dan Hickey, a foxy big-time rustler. Eric Keating, an English cattle-owner, is Hickey's game. While raiding Keating's stock Billy meets Jim Sherwood, Keating's manager. They turn out to be old friends, and Billy decides to row in with Keating.

The wholesome environment, together with the soothing effect of Edith, Keating's sister, causes Billy to respect law and order. All goes well for a time, but on the eve of Edith's marriage to Jim, Keating, now a U.S. marshal, is murdered by Hickey's thugs. Jim wants the law to take its course, but Billy goes berserk. He fully avenges Keating's death, but goes to his own rather than cause complications.

Acting.—Robert Taylor makes a stern but dashing, hard-riding Billy the Kid; Brian Donlevy is sound as Jim; Ian Hunter is a gentlemanly Keating; and Mary Howard is a graceful Edith. Gene Lockhart is excellent as the slimy, foxy Hickey. Frank Puglia is the best of a strong supporting cast, as the vocally inclined Mexican.

Production.—The story flares up at the start—the characters, tough and otherwise, are promptly established, but it becomes somewhat tediously tranquil during the leisurely reformation sequences in and around the Keating ranch. The fireworks are vigorously renewed when Billy the Kid sets out to avenge Keating's death, and the manner in which he takes the law into his own hands and disposes of Hickey's men one by one, and then Hickey himself, is full-blooded Western at its best. So is the stern, yet morally sound, fadeout.

The hectic bursts of activity do not, however, fully compensate for the picture's footage. With all its grim gun-play and superbly photographed scenery, star and title values represent its most powerful and confident claim to box-office success.

Points of Appeal.—Virile and versatile story, realistic fights and gun-play, superb scenery, excellent Technicolor photography, tense climax, good title, and box-office stars.

Continued on page 16

The Anzacs tak

FORTY TH HO

Rave reviews on Australia's mightiest spectacle

It has speed, spectacular action, and that brand of sincerity which derives from an accurate and realistic construction of a story of war which thrilled the world.

Film Critic,

Powerful, timely record of the doings of the Australian cavalry in the last war. Action, thrills, sentiment . . . . we can do with more pictures like this.

Norah Alexander SUNDAY·PICTORIAL

Hollywood takes a back seat . . . . Australia tops the list with "Forty Thousand Horsemen."

Eric Bennett, Sunday Chronicle

Shots of the Australian Light Horse in the thirsty desert, and their historic charge to take Beersheba, are grand and unforgettable.

Elspeth Grant, DAILY SKETCH

It is a stirring reminder of a gallant chapter in history.

A. T. Borthwick, News & Chronicle

Give us more of these Empire films . . . Don't miss "Forty Thousand Horsemen," it will make you feel grand.

Seton Margrave, Daily Mail

GENERAL FILM DISTRIBUTORS LTD.

Australian-made, this film succeeds; it romance with vivid deeds.

P. L. Mannock, Daily

It is the most ambitious film which has undertaken by Australian studios.

Film Critic, THE

Scenes of the campaign in the desert are and the atmosphere of devil-may-care I found profoundly exciting and movin

Dilys Powell,

It will provide the young people with a experience, and give the veterans the sor they haven't been able to recapture fo years . . . I don't remember enjoying a in this way since the first cowboys rode . . . there isn't a producer in Hollyw couldn't learn something from it if he

A. Lejeune, Sunda

Here's a new screen thrill . . . the gallop make a tremendous thrill as they swe the screen.

Jympson Harman,

"Forty Thousand Horsemen," is a thorou film that will bring a breath of fresh ai glamour-scented cinemas of to-day.

Moore Raymond,

take London by storm—

THOUSAND HORSEMEN

lm succeeds; it blends
es.
P. L. Mannock, **Daily Herald**

film which has yet been
n studios.
Film Critic, THE TIMES

n the desert are superb,
devil-may-care courage
ting and moving.
Dilys Powell, **Sunday Times**

people with a new film
veterans the sort of thrill
to recapture for twenty
r enjoying a film quite
owboys rode the range
er in Hollywood who
from it if he tried.
A. Lejeune, **Sunday Observer**

. . the galloping horses
as they sweep across
Jympson Harman, **The Evening News**

en," is a thoroughly good
ath of fresh air into the
s of to-day.
Moore Raymond, **Sunday Dispatch**

Everybody should see "Forty Thousand Horsemen," . . . utterly convincing.
Film Critic, **The Daily Telegraph**

It breathes a fresh, strong, stimulating atmosphere into the hackneyed, beauty-parlour cinema of current persuasion, and as timely as the morning . . . I hope Australia will give us more.
Ernest Betts, **Sunday Express**

The greatest cavalry charge of the last war—perhaps of all time . . . thus Mr. S. M. Bruce, High Commissioner of Australia.
Jonah Barrington, **Daily Express**

These horsemen made history . . . most ambitious product to date of Australian film studios.
George Pitman, REYNOLDS NEWS

Stirring and spirited saga . . . rousing action-stuff.
Film Critic, **The Daily Film Renter**

It is easily the best and most important picture to come from down under . . . rousing and inspiring story . . . no picture could be more timely than this rousing melodrama.
Film Critic, **Kinematograph Weekly**

Gripping story . . . vivid realism and terrific spectacle . . . Australia's greatest production achievement.
Film Critic, **The Cinema**

R

REVIEWS—continued from page 13

Kisses for Breakfast

Warner. American (U). Directed by Lewis Seiler. Featuring Dennis Morgan, Jane Wyatt and Shirley Ross. 7,388 feet. Release not fixed.

CRAZY, farcical comedy, describing the complications which arise when a handsome young man commits bigamy while suffering from amnesia. The story does not take the shortest way home, but a number of laughable situations, ranging from straight farce to exuberant slapstick, enable it to cover its ample footage with gay light entertainment. Moreover, its versatile humour, effectively dispensed by a particularly well-chosen cast, is firmly embossed with feminine appeal. Attractive light booking for all classes.

Story.—Rodney Trask, an attractive young singer, is swept off his feet by Juliet Marsden, a calculating society girl. Immediately after their wedding Rodney is taken for a ride by blackmailers. The crooks leave him unconscious and drive his car over a cliff. Later, Rodney's coat is found and his death is presumed. When he recovers, Rodney is suffering from loss of memory. He assumes the name of Holmes, and a note in his pocket leads him to a Laura Anders.

He is unknown to her and eventually the two marry. Meanwhile, Juliet becomes re-engaged to Lucius Lorimer, an old flame. All meet when Rodney and Laura come up for Juliet's wedding, but as soon as Juliet sees Rodney she sets to work to have her husband's memory restored. There are a host of complications, in which a psychiatrist figures, but all is well for Rodney and Laura in the end.

Acting.—Dennis Morgan is an attractive Rodney and sings pleasantly when the occasion demands. Jane Wyatt is an engaging Laura, and Shirley Ross is effective in contrast as the scheming Juliet. Lee Patrick, Jerome Cowan and Una O'Connor give good support.

Production.—The first half is both snappy and eventful—the circumstances which toss Rodney out of the wily Juliet's life into Laura's are chockfull of laughable action—but the humour flags a little immediately after Rodney makes an unceremonious but shattering come-back from the dead. There is, however, a good slapstick climax in which Juliet and Laura fight hard for Rodney, and this effectively revives the play's exuberant spirits. It is not only a gay and infectious comedy, but a good woman's picture.

Points of Appeal.—Laughable and novel story, attractive and versatile teamwork, good technical presentation, irresistible feminine angle, provocative title, and popular stars.

Lady Scarface

RKO-Radio. American (A). Directed by Frank Woodruff. Featuring Dennis O'Keefe, Frances Neal and Judith Anderson. 5,941 feet. Release not fixed.

THICK-EAR melodrama with a cunning substratum of ingenuous romance, describing how a girl photographer outwits a ruthless woman racketeer. The putting of the gangster theme in petticoats strikes a slightly original note without seriously pulling the punches of conventional gangster fare. With a versatile and attractive cast to support it, it also encourages feminine appeal. A particularly good title completes its confident contribution to popular crime entertainment. Good supporting proposition.

Story.—Mason, an American police lieutenant, is told off to investigate the robbery of eight thousand dollars from an office and the murder of the manager. The job bears all the earmarks of a mysterious gang leader known as Slade. The police have no idea that the elusive person is a woman, let alone that her face is scarred. Ann Rogers, Mason's nosey magazine photographer girl friend, is after pictures and she sticks closely to his heels.

Mason picks up members of the gang and discovers the money in an envelope addressed to a Mary Jordan. The letter is posted to Mary Jordan's hotel, and Mason and his assistant arrange to be present when it arrives. By a strange coincidence a bride named Mary Jordan is spending her honeymoon in the same hotel and she innocently collects the letter. The trick to catch Slade and her accomplices red-handed fails temporarily, but in the end Ann baits the hook for Slade. Slade in the showdown is shot dead by Ann.

Acting.—Dennis O'Keefe gives an agreeable and virile performance as Mason, and Frances Neal is a spirited Ann, but Judith Anderson, of "Rebecca" fame, is rather wasted as Slade. Her name is her most formidable contribution to box-office success. All the supporting types are good.

Production.—The opening packs a pretty wallop, and the culminating woman-to-woman gun-play, too, is well charged with suspense and action. The sequences in which the honeymooners are involved are much less powerful, but the concessions to heart interest pay in the long run.

As a racketeer melodrama it is quite good romance, and as a romance it is quite good racketeer melodrama. What could be fairer? More, it has good title and star values.

Points of Appeal.—Exciting and tender story, popular comedy relief, attractive and versatile cast, good technical qualities, convenient footage and first-rate title.

The Great Lie

Warner. American (A). Directed by Edmund Goulding. Featuring Bette Davis. George Brent and Mary Astor. 9,681 feet. Release not fixed.

TRIANGLE melodrama concerning a sensitive yet spirited childless woman who, on the presumed death of her husband, adopts her husband's child by her temperamental and unsympathetic rival and passes it off as her own until the unexpected return of her husband makes it impossible to continue the tender fraud. The picture is unadulterated fiction, but Bette Davis and Mary Astor put up such terrific performances as the rivals that each extravagant twist and turn becomes a pillar of powerful emotional entertainment.

The complete edifice, with its unassailable star values, is frank sex drama of colossal feminine and mass appeal. Excellent general booking, a masterly and invulnerable box-office proposition.

Story.—Pete, a happy-go-lucky aviator, and Sandra, a temperamental, luxury-loving concert pianist, marry during a hangover. When they sober up Pete discovers that their marriage is not legal. Before they can legalise their union Pete gets a glimpse of Sandra's real character, and the discovery sends him into the arms of Maggie, his former Southern sweetheart. He and Maggie marry. Sandra promptly tells Maggie that she is going to have a child by Pete and that she will steal Pete from her. Later, Pete goes on a South American expedition and is reported missing.

The childless Maggie offers to settle a large sum on Sandra provided she has her child and allows Maggie to adopt it. Sandra agrees. Maggie makes certain by taking Sandra into the wilds and keeping a strict watch on her during the testing waiting period. Not long after the birth of the baby, Pete turns up. Maggie tells Pete that she is the mother of his child, but Sandra, hoping to steal Pete from her, demands a showdown. The terrific climax confirms the story's unprecedented feminine appeal.

Acting.—Bette Davis gives a strong, sensitive and cleverly graduated performance as Maggie. Frustrated motherhood, as well as romantic love, is subtly stressed in her vital and flawless performance. Mary Astor is equally effective in contrast, as the selfish, tempestuous Sandra. She is also magnificently gowned. The two stars represent casting at its intelligent and showmanlike best.

George Brent definitely has a way with him as Pete, the bone of contention. Lucile Watson, Jerome Cowan and Hattie McDaniels are the most prominent of an experienced and popular supporting cast.

Production.—The picture is great theatre, if not entirely plausible drama (the basic pact between Maggie and Sandra over Sandra's coming child is, to say the least, fantastic). Its unbridled emotional power is represented by its tense woman-to-woman encounters. The two central characters fight every inch of the way, and their ferocity gives the extravagant story sustained and powerful punch.

It is at one and the same time a scathing analysis of womanhood and a gripping testimony. The commentary during Sandra's period of waiting is frank but appropriate. Everything, including a small child interest and effective incidental music, is committed to feminine appeal. The arresting climax sets the seal on its certain box-office success. It is a terrific woman's picture.

Points of Appeal.—Powerful story, strong human angles, brilliant characterisation, resourceful, showmanlike and understanding direction, terrific climax, colossal feminine angle, provocative title and box-office star values.

SHORTS OF THE WEEK REVIEWED

BRITISH LION

MEET THE STARS No. 4. American (U). 1 reel. Release not fixed.—Fan short recording the generous efforts of a host of stars, headed by Mickey Rooney and Judy Garland, at a slap-up charity show. The terrific parade provides its own commentary. Very good short of its type.

M-G-M

†THE GREEN BELT. British (U). 1 reel. Release not fixed.—Colour interest short, taking the form of a full itinerary of the many national parks, woods, forests, commons and other open spaces that surround Greater London and provide breathing space and recreation for the Londoner. The editing is smooth, the explanatory commentary is crisp, and the Technicolor photography is efficient. Quality fill-up for all classes.

RKO-RADIO

MARCH OF TIME No. 3. SEVENTH YEAR. CHINA FIGHTS BACK. American (U). 1,577 feet. Released September 8, 1941.—Although China's war problems have now been brought much nearer to us, to the majority the efforts of this great nation have been impossible to realise. "China Fights Back" will bring home to all the immensity of the struggle now being waged by these people, so inadequately prepared against aggression, their firm determination to resist despite their four and a quarter million casualties and the ceaseless efforts to increase their fighting forces and their factory output. There is no "V" sign to be seen in this picture, but the calm determination on the faces of all is an augury of the ultimate end of Japan's aggression.

WARNER.

DOUBLE OR NOTHING. American (U). 2 reels. Release not fixed.—Musical novelty, introducing doubles of famous stars. Treatment resourceful and showmanlike. Good fill-up for the majority of halls.

† In colour.

SHEFFIELD PIONEER PASSES

DEATH OF FRED SHAW

Sheffield's oldest exhibitor, Fred Shaw, of Greenhill Road, Sheffield, the last of the original directors of the Union Street Picture Palace, has died shortly before his 85th birthday, which was due on September 3.

Forty years ago Mr. Shaw was entertaining in Sheffield, running lantern and bioscope shows, and 31 years ago he took a prominent part in the opening of the Union Street Palace, the first kinema to be opened in Sheffield.

The cremation service at the City Road Cemetery last Thursday was attended by C. Pigott, representing the directors and shareholders; F. H. Garside (secretary), and representatives of the renters and the Sheffield C.E.A.

He leaves three sons and one daughter, Mrs. Shaw having died a year ago. All the sons are connected with the Union Street Palace, Len being the manager, Fred the assistant-manager, and Horace an operator.

Death on Theatre Stage

Jimmy May, manager for some years of the Plaza, Stockton, and stage manager when the building was known as the Grand Theatre, collapsed and died on the Plaza stage. In his younger days the deceased travelled markets and fairs.

Return of an Old Timer

Although during recent years out of the business, **H. Louis Wilson**, at one time manager of the Palais de Luxe, Piccadilly Circus, and the Electric Theatre, Isle of Man, and more recently at the Blue Hall, Edgware Road, is seeking re-entry into the kinema in a managerial capacity. Exemption from military service gives him this opportunity.

Mr. Wilson was, in his 'teens, a member of a touring company, becoming later stage manager of the Lyric during the long run of "The Chocolate Soldier." His address is 4, St. Margaret's Drive, Twickenham.

Roll of Honour

Many messages of sympathy have been received by Charles Littler (secretary of the South and East Lancashire branch) and his wife on the death of their son John, who has been killed while on active service in the Middle East. Twelve months ago Jack Littler resigned the managership of a Rotherham hotel to join the R.A.F., and trained as a wireless operator. His widow and four-year-old son reside at Whalley Range, Manchester.

David Evans and Sarah Churchill in HE FOUND A STAR (G.F.D.)

DEBENTURES IMPROVE AS WAR-DAMAGE FEARS RECEDE

FOLLOWING the conclusion of the A.B.P.C. deal there has been something of a climax in the kinema share market. Equity prices have been mostly lower, but the debentures have continued to move ahead on the recession of war damage fears.

In this connection, Gaumont-British 4½ per cent. debentures have risen 37s. 6d. to £82½, while General Theatres debentures have risen 30s. to £80½. Odeon debentures rose no less than £4 to £83.

A.B.P.C. ordinary finished 3d. lower at 7s. 6d., the preference 6d. down at 16s. 6d., and the 5 per cent. debentures 10s. down at £97½.

A.P.P.H. ordinary failed to maintain their recent rise and fell 6d. to 7s. 1½d., but Gaumont-British ordinary, at 2s. 7½d., rose 3d., and the preference, at 11s. 6d., were also up by that amount.

The Odeon group came into demand, possibly because of the A.B.P.C. deal, and the ordinary were 1s. up at 6s., and the preference 1½d. up at 11s. 7½d. P.C.T. preferred ordinary, at 15s. 3d., jumped 1s. 9d., while Union Cinemas, at 4½d., doubled their price.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	35/-	35/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	7/9	7/6	— -/3
6% Pref.	17/0	16/6	— -/6
5% Debs.	£98	£97½	—10/-
A.P.P.H. Ord.	7/7½	7/1½	— -/6
Baird Tele. 20% Pref. Ord. 2/6	-/3	-/3	—
Defd. Ord. 2/6	-/3	-/3	—
Brit. & Dom. Films £1	-/3	-/3	—
Brit. Lion Pref. Ord.	7/-	6/3xd.	—
Capital & Prov. News 5/-	—	-/6	—
Gaumont British Ord. 10/-	2/4½	2/7½	+-/3
"A" Ord.	1/3½	1/3½	—
5½% 1st Pref.	11/3	11/6	+-/3
4½% New Debs.	£80½	£82½	+37/6
General The., Pref.	4/1½	4/-	— -/1½
6½% 1st Mort. Deb.	£79	£80½	+30/-
Mde. Tussaud New 1/- Def.	-/1½	-/1½	—
£1 Prefd. Ord.	2/9	2/9	—
Moss Empires £1 Ord.	17/-	17/-	—
£1 Cum. Pref.	15/-	15/-	—
Odeon 5/- Ord.	5/-	6/-	+1/-
6% Pref.	11/6	11/7½	+-/1½
5% Debs.	£79	£83	+£4
P.C.T. 7½% Ptg. Pref. Ord.	13/6	15/3	+1/9
Cum. "A" Pref. £1	20/7½	20/7½	—
Cum. "B" Pref. £1	17/7½	17/7½	—
Const. 7% Pref.	22/3	22/6	+-/3
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	1/3	1/4½	+-/1½
Twentieth Cent. 6% Pref.	-/1½	-/1½	—
Union Cinemas Ord.	-/2½	-/4½	+-/2½
1st Pref.	2/4½	2/4½	—
2nd Pref.	2/2½	2/2½	—

£1 shares unless otherwise stated. *Nominal.

BRITISH LION MAINTAINS PROFITS

PRESIDING at the thirteenth annual ordinary general meeting of the British Lion Film Corporation, Ltd., S. W. Smith (chairman and managing director) said that the gross profit had advanced from £77,372 to £105,901, an increase of £28,528, and the net profit amounted to £29,074, showing an increase of £25,055. That figure was arrived at after reserving for National Defence Contribution; £16,135 had been reserved for income-tax, and the directors recommended a dividend on the 7½ per cent. participating preference shares, together with a maximum participating dividend of 2½ per cent., making 10 per cent. in all.

They also recommended a dividend of 50 per cent. on the ordinary shares. That was the first dividend paid on either class of share and the directors were happy at being able to recommend it.

Looking Forward

It would be extremely difficult to forecast the prospects for the whole of the present year, but profits had been so far maintained. With regard to dividends in the future and during the time that they were taxed to the present extent and had to make provision for excess profits tax, it was proper that shareholders should bear in mind that that tax must be provided for.

Thus, whatever might be the trading profit for the current year, the incidence of that taxation must limit the amount that could remain for distribution by way of dividends. The company's resources were in a very liquid state, so that it would be in a position to enlarge its activities as opportunity arose.

Better Product

While the year under review had been extremely difficult, they were pleased to report increased profits, due to the much better products delivered by the associates, Republic Pictures Corporation of America, and the profits made by the British pictures which had been distributed.

The report and accounts were unanimously adopted.

KINEMAS, LTD.

British Consolidated Investments Corporation, Ltd., London Registrars, give notice that the ordinary share register of Kinemas, Ltd., will be closed from September 1 to 13, for the preparation of dividend warrants which will be posted on September 29.

On the ordinary shares of 5s. each, fully paid, there is an interim dividend of 2d. per share.

Company Notes and News

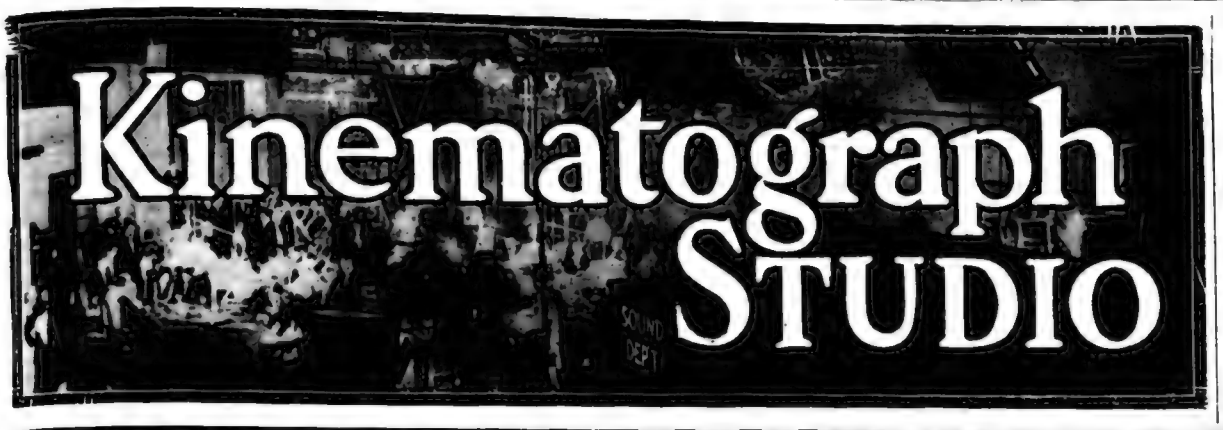
NEW PRIVATE COMPANIES

Cinematograph Engineering Co., Ltd.—Registered August 15. Capital, £250 in 250 shares of £1 each. Objects: Engineers, iron and brass founders, manufacturers of cans, spools and component parts for the kinematograph and general engineering trades, etc. Permanent directors: Hy. Childs 18, Longhurst Road, S.E.13, accountant; Fdk. H. Wootton, 59, Murray Avenue, Bromley, Kent, director of Alfred G. Roberts, Ltd.

R.F. Equipment, Ltd.—Registered August 15. Capital, £100 in 100 shares of £1 each. Objects: Manufacturers of and dealers in gramophones, picture and sound apparatus, accumulators, batteries, wireless and electrical components, apparatus and accessories, etc. Directors are: Michael Sobel, 28, Church Mount, N.2, radio manufacturer (director of Solectric, Ltd.); Albert E. Johnson, 86, Palmerston Road, E.17 (director of J.B. Manufacturing Co., Ltd.); Frank W. Dawe, "Newlands," Flackwell Heath, Bucks, radio engineer. Reg. office: 2, Green Lanes, Palmers Green, N.13.

MORTGAGES AND CHARGES

Twentieth Century Cinemas, Ltd., 80-82, Wardour Street, W.1.—Further charge, dated July 22, 1941, to secure £400 (supplemental to mortgage dated December 31, 1936), on property comprised in the original mortgage. Holders: Halifax Building Society.



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Production or Promotion?

Wartime Industry Jeopardised by Questionable Finance

By P. L. MANNOCK

SOMETHING surely should be done to preserve, not only the prestige, but the very existence of British wartime production from the peril within—that of a proportion of picture-making getting into the hands of the wrong people.

Really, anyone might think we were at peace.

At a time when the courageous efforts of our established companies are worthily maintaining a supply of fine pictures under almost superhuman difficulties the Industry is faced with the same changes it experienced in the inflated promotion boom of 1927-30. There is no need to be anything but blunt about it: everybody in the studio world knows perfectly well that production schemes are now being set afoot by men who ought to be kept out of the Industry, on any showing.

Some of the men are merely incompetent, some monstrously wasteful, and some frankly dishonest.

* * *

THEIR efforts to get going should be firmly checked. It is an ironical thing that studios doing splendid work should be subjected to such undesirable competition. To take one aspect of it: at a time when studio personnel is being pared down to a minimum by friendly conference with the Ministry of Labour, offers are being made to lure technicians away for jobs with new concerns, some of them of very doubtful status. Shady financial methods are almost an open secret in one or two quarters; reputations for unreliability are the sole qualifications and, indeed, assets of some of these gentry.

Yet there appears to be no machinery by which such questionable enterprises can be strangled at birth, as they deserve to be. It is an ironical fact that members of a producers' committee on clothing coupons for production have no power to withhold their recommendation for coupons to concerns they know should be prohibited from carrying on.

At the moment there are very few such concerns actually operating; but there are more than enough schemes afoot to constitute a grave menace even if only a fraction of them get going.

* * *

EITHER the Board of Trade or some other sufficiently powerful Government Department should be endowed with the right to examine the finances of new production companies and the records of their promoters. In these days of difficulty in starting up any new business, it is indeed a mystery to me how people are allowed to register a film company without giving convincing justification for their existence.

What is the use of spending weeks of negotiation over the all-important issue of studio man-power if new concerns are permitted to grab personnel without let or hindrance? The position is a complete mockery.

The Government, having declared the need for British films, must assume that it has a national responsibility to-day in protecting its sound elements from the depredations of prodigal spenders, promoting incompetents, and—why mince matters?—good plain crooks. These people's bluff must be called.

* * *

FROM the Drury Lane headquarters of E.N.S.A. comes a bulletin hinting that there is more than a possibility of importing famous stage and screen players from the U.S.A. to beguile the Forces and factories.

This is more than a good idea. It seems to me, if it comes off, a golden opportunity for those exiled patriots, whether of military age or not, who have rather overdone their professed yearnings to return to the land they quitted, by some strange coincidence, round about the outbreak of the war. Now is their great chance to come over; not necessarily to don any kind of uniform, but to convince those sour sceptics who have been irreverent enough to take a liberal discount off their fervid flag-waving.

It would be unjust to include all Hollywood Britons in a sweeping charge of this nature. Commonsense distinguishes the right from the wrong kind. In practice, we know that it would take a great deal more than an E.N.S.A. tour to get the wrong kind back across the Atlantic. Nor does it follow that all the right kind would come across. In fact, it may be doubted very much whether we shall see the project bear fruit at all.

* * *

BUT if any Hollywood British actor should make the trip, he might take the trouble to perform a service to Hollywood while here, by finding out what wartime London is really like, for the information of Hollywood directors, whose information about it is somewhat sketchy and imaginative.

Twice lately I have seen blacked-out London depicted in a Hollywood picture, with such disarming inaccuracy that the critics could hardly suppress whoops of merriment at the unspooling. It would be nice to see this corrected. It would be practical to have a few London scenes actually shot here; and I am sure this could be arranged.

My suggestion, I hope, is not too tactless. As both the films in question were generously populated by British actors, it seems a pity that at least one of them cannot come over, if only to have his conception of things broadened by contact with a little authenticity.

STAR AS RAILWAY EXPERT

Modley as Porter

The technical expert on the railway sequences of Butcher's "Bob's Your Uncle" is the star himself, because in his early days Albert Modley, before he became a top-liner on the halls, was a relief man at many stations in his native Yorkshire.

In the new picture which Oswald Mitchell is directing at Welwyn, Modley returns to his porter's uniform in charge of the parcels office when the discovery of a "lost" baby almost jeopardises an incipient romance between him and Jean Colin, who is inclined to be sceptical of her boy friend's disinterested care for the child.

Albert and his fellow comedian, George Bolton, took the baby home to their bedroom and gave him a tubbing before putting him to bed; and the fun of the thing can easily be imagined. But 14-months-old Baby Barry Weske (the infant who was Kipps, Jun., with Michael Redgrave) rose to the occasion splendidly. He giggled and gurgled so professionally that Oswald Mitchell exclaimed after one delectable shot: "What an actor!"

Parcels office incidents, with Albert in the thick of them, promise to be a scream. Surprising, the impedimenta of a parcels office. That cowskin, for example, and the intimate apparel of Britain's fattest woman—contents of theatrical dress baskets.

LESLIE HOWARD DIRECTS FILM FOR BLIND APPEAL

While finalising details for "The First of the Few," Leslie Howard is directing at Denham a special film for the Royal Institute for the Blind, which will be used for an appeal.

I noticed that his cameraman is Georges Perinal, who will be handling the "lensing" of the Mitchell picture. A completed script of the latter picture is undergoing "doctoring" in view of recent events, and is, I gather, full of factual details that will surprise the general public when shown in screen form.

The famous Mitchell Schneider Trophy winner, "Supermarine S 66," that won the coveted international award outright for Britain in 1931 at a speed of 416 miles per hour, will shortly arrive at Denham for scenes in the film.

It has been loaned to the company by the Southampton Corporation, where it has been in the museum as an honoured memorial to the "Father" of British aviation.

Work on the many exteriors is proceeding steadily, and it is anticipated that interiors will commence at Denham within the next eight weeks.

BRITAIN AS PRODUCTION CENTRE

WARTIME COSTS LOWER THAN IN HOLLYWOOD

Wartime Opportunities

THE present war situation has given a tremendous fillip to British production, which, if scientifically nurtured by the Government, should prove an important factor in the reduction of our indebtedness to America.

British production costs, even in war time, are so much lower than in Hollywood that our producers are presented with a unique opportunity of which every advantage should be taken.

In every department of British production costs are at least 15 to 20 per cent. lower than in Hollywood. This fact has obviously been the cause of the vastly increased budgets scheduled by American companies producing in this country: but this is not enough, our own independent producers, who hitherto have conformed to the minimum quota obligations, should now plan upon the wider scale presented by this difference in production conditions. In this way they can readjust the release schedules which have been drastically cut by American producers.

A great deal has been said in the past about the high costs of production in our studios, yet on analysis it is found that no such high costs exist when compared against the average cost of feature production in the United States.

Taking as an arbitrary figure a cost of £300 per week per sound stage for all facilities, with the exception of illumination, which averages 5d. per unit, and the wartime costs of material for the construction of sets, paint, etc., the average net cost per picture is 50 per cent. less than the current Hollywood production overheads.

Compare this with production overheads in the U.S. averaging £10,000 per picture before the slightest work is put into a production.

Looked at coldly, production costs in this country are divided into two sections, (a) the cost of the offices and staff, and (b) research and scripting costs. The cost of (a) in this country averages roughly £2,000 per picture as against the present standard in Hollywood of roughly £8,000; while (b) in England varies between £500 and £1,500, although, with some figures I have in hand at present, this cost can amount to £6,500, while in America the average cost of a similar type of picture approximates £16,000.

One of the things lacking in British production costs is the salaries of high-powered executives, often amounting to £30,000 per annum, a percentage of which is chargeable against every production before it reaches the floor.

Publicity costs in America are much higher than in England, but on this phase of production we could do well to emulate the Hollywood methods, for on the average British production publicity is nowhere on a par with the American.

Once the production is on the floor unit costs are again lower in this country. As an

Continued on page 18

Albert Modley, who stars in BOB'S YOUR UNCLE (Butcher's) and George Bolton

Ace Director in Britain

SCHOEDSACK FILMING BLITZED LONDON

E. V. Schoedsack has been over here quietly taking scenes for Walter Wanger's "Eagle Squadron," a full-length factual feature production. This is the first big Wanger film to be made in this country, and Harry Watt is co-directing with Schoedsack. The picture is now in full production and is unique from the point of view that no moneyed stars are in the picture and the script is "elastic" to allow for any changes in current affairs during the actual production.

Two units are working on the flying sequences, and Schoedsack has obtained some amazing shots of blitzed London and also many unique bird's-eye views of British and American squadrons taking off on bombing and fighter sweeps.

The members of the units include Penning Richards, Bill Williams, Ray Elton and Jack Parker.

Harry Watt is renowned for the recent Crown Film Unit production "Target for To-night," with which Ian Dalrymple was associated.

Schoedsack, who is 6 ft. 5 in. tall, is noted for his famous film "Dr. Cyclops," which is one of the first, if not the first, big trick film in Technicolor.

He arrived in this country some months ago on one of the bombers being ferried across, and was staying at the Savoy Hotel where, according to the page boys, he was Uncle Sam himself.

Working with Schoedsack is Louis Huot, who is handling the internal details of the production.

Managing Director: C. A. RADLEY
Director of Productions: DESMOND DICKINSON

SELWYN FILMS

Makers of Films for
The British Council and
The Ministry of Information,
etc.

Film Director: DAVID MacKANE
WES. 4969
Chief Cameraman: D. P. COOPER

Studios: RIVERSIDE STUDIOS, HAMMERSMITH

History in the Re-making at Denham

"Young Mr. Pitt"

ALTHOUGH Robert Donat, star of Twentieth-Century's "The Young Mr. Pitt," was still away last week owing to an infected finger, the production experienced no hold up, Carol Reed concentrating upon scenes in which Donat was not required.

Sidney Gilliatt's script gives Carol Reed scope for including much of the colourful drama that existed beyond the shores of England. This week Leo Genn, as Danton, fans the French Revolution to a height as he flings Britain the head of King Louis as a gage of battle. Napoleon, also, has appeared in the personage of Wilfrid Lawson, ranting and boasting, whilst Albert Lieven as the sly Talleyrand shows him the treaty of temporary peace that they have inveigled from the too-trusting British. On another set, the "Victory" sails for Trafalgar, with Stephen Haggard as Nelson, scrawling his last letter to Lady Hamilton.

Reed now turns from drama to domesticity. Fun below stairs in the great stone-built Georgian kitchen where servants prattle and butlers relate conversations overheard between the daughter of the house and Prime Minister Pitt, who is a week-end guest. Romance is in the air, and the commentaries of Frank Pettingell, Merle Tottenham and Muriel George, as servants, make it an amusingly conceived scene.

Cameraman Roy Fogwell and the second unit have meantime been out in the Chiltern fields, where a farmer and his men obligingly held back the last of their harvest, donned 18th century costumes and then cut the corn with scythes for the benefit of exterior scenes in the picture.

New names in the cast announced by Weston Drury: Esmc Percy, Ronald Shiner, George Bishop, Esma Cannon, Leslie Dwyer, Adele Sherry, Ellen Lewis, C. Jervis Walters, J. H. Roberts and Leslie Bradley as the famous pugilist, Gentleman Jackson.

FILMING IN THE BLACK-OUT

Schoedsack's Experiments

One of the most important sequences in "agle Squadron" deals with a London blitz and a considerable amount of technical research is being done with a view to obtaining authentic backgrounds. Although there is a good deal of factual footage available, it has been found they lack the dramatic content at which Schoedsack aims. Experimental tests in the black-out were carried out on Monday evening in Piccadilly Circus and adjacent clubs. The results have surpassed the most optimistic expectations of the experts concerned. Full details of the experiments and results will appear in next week's issue.

Many other companies are interested in the question of shooting scenes in the black-out, and up to the last month or so it has proved impracticable in spite of improved stock with speed four times that of the previous stock.

Prior to the outbreak of war, however, shots were taken in Piccadilly Circus by means of light from the innumerable signs, street and window lights. These, taken on Kodak Super Double X, proved highly satisfactory and were used as back projection plates in several films. Filming in blacked-out London is a totally different matter and has required considerable technical research.

"WORLD IN ACTION"

Novel Two-Reelers

A new British production unit, "The World in Action," is now ready with the first of six two-reeler subjects which will be produced at regular intervals. Concentration is to be on events of international significance and social interest.

The first subject is titled "Common Heritage," and is remarkable for its anticipation of the "Atlantic Charter," which came out of the meeting between Mr. Churchill and Mr. Roosevelt.

Realising the intense topicality of the production the distributors, Liberty Films, have arranged immediate release.

The producer in charge of the series is John Hanau. An unusually effective commentary is spoken by Leslie Howard.

"I'LL MARRY THE GIRL"

Harold Huth Directing

The interiors of the Mercury Film production, "I'll Marry the Girl," took the floor on Monday at Denham, directed by Harold Huth, with Clive Brook and Judy Campbell as stars. Associated with producer Capt. Norton is the Earl of Warwick, who is taking an active part in the production of the picture.

Last week the unit concentrated on exteriors at the Swimming Pool at Burnham Beeches, where, in addition to the stars, Arthur Hambling and George Merritt appeared in the scenes shot.

George Formby starts DOUBLE OR NOTHING for Columbia distribution. Left to right: Marcel Varnel, producer-director, Ben Henry, associate producer, "Beryl" and Max Thorpe, general sales manager of Columbia

COLUMBIA'S BRITISH FILMS

"Unpublished Story" at Denham

THE art department engaged on the Two Cities production, "Unpublished Story," have certainly done a fine job of work in collaboration with the technical unit at Denham. I have rarely seen such realism in a British studio as the reproduction of the dockside blitz incidents. Shots last week included a bombed pub, of which George Carney and Muriel George are the landlord and "missus," where Valerie Hobson and Richard Greene are caught in the height of a raid. They have to make a dash out to a telephone box to 'phone their story while the dock fires are raging furiously; their way lay along blazing streets thick with smoke and covered with genuine bomb debris and hosepipes, and every now and again falling tiles and collapsing brickwork made the actors' job hazardous in the extreme.

In photograping the big blitz scenes it was necessary to reproduce incidents in the black-out. After much experiment some outstanding effects have been achieved by a new process which rendered visible cars proceeding along the streets and people with torchese, while glowing cigarettes produced a lighthouse effect. In order to match these visual shots with the appropriate sound effects, the engineers discarded the idea of employing synthetic effects and have used genuine sound records of overhead planes, the whistle of bombs and the roar of their explosions and the whine of ack-ack shells.

George Formby Busy at Elstree

HIGHLIGHT of the second week's work on tentatively titled "Double or Nothing," George Formby's new film for Columbia, has been the slick way in which producer-director Marcel Varnel has dealt with a large number of set-ups. Already a record amount of screen time has been safely stowed away "in the can" by a unit which is infected with Varnel's lively enthusiasm.

Though work has continued in the luxurious apartment set, there has been plenty of variety in the shooting.

Formby and Linden Travers have discovered blonde, tearful Mavis Villiers gagged and bound in a coffer; George has had a hectic encounter with Ronald Shiner and knife-throwing Alf Goddard; Linden Travers has matched her wits against Jacques Brown, Eric Clavering and Felix Aylmer.

A scene that had the production unit in fits of laughter was Formby's first venture into opera with "E Donna Mobile" from "Rigoletto." Incidentally, this sequence, which supplies a very novel gag in the film, owes much of its effectiveness to the ingenuity of chief sound engineer Harold King. An important newcomer to the cast is Enid Stamp-Taylor in an amusing rôle of an effusive prima donna.

Trick work on "Hatter's Castle" for Paramount release is nearing completion, all sound stage work is concluded.

Continued from Page 17

Britain as Production Centre

example, a British cameraman at present may receive £75 per week, against the Hollywood lighting expert's salary of £200 per week, with appropriate ratio of operative and assistant cameramen. Art directors' fees and general set construction is over 60 per cent. lower here than in Hollywood, and these figures are based on the latest research analysis on wage costs in America.

Hourly workers' rates in this country are the lowest in the world, Hollywood leading with the highest at roughly £25, which includes a special bonus given by the companies to their workers. Here the rate is roughly on a 48-hour week at 2s. 1d. per hour—£5, plus war time bonus, which brings this figure up to about £6 10s. Other hourly workers' wages are the electrical and specialised crews, whose rates are 25 per cent. to 30 per cent. lower than current I.A.T.S.E. rates.

Negative costs are more or less in proportion, but the average footage used in Britain is again lower than that used in Hollywood, where the prevalent practice of using two or more cameras has to be balanced against our maximum of two units per picture, or more often a single unit.

These figures show that in no way do British companies carry anything like the staff overheads of approximate Hollywood rivals.

There are only two companies operating in this country who control studios employing their staff yearly instead of picture to picture, and from figures gathered from these sources, the average production cost is in the neighbourhood of 15 to 20 per cent. lower than America.

One factor which inflates even our existing low costs is the unfortunate manner in which British companies will start production without first completing the script and planning all necessary sets, and this tends to raise production costs by 10 to 12 per cent. Overheads would be lower if this were obviated and if there were an improvement in the scheduling of shooting dates which often mean paying actors and crew for two or three weeks before the picture passes into the test stage.

These figures which have been discussed with American interests show that this is a very opportune moment to produce front-rank feature productions, notwithstanding the increased difficulties of obtaining materials. It is time we took advantage of the present Hollywood difficulties resulting from National Defence restrictions which are curtailing feature productions and which is further restricted by the loss of American market in Europe which automatically imposes a fresh overhead in production costs hitherto alleviated by "excess profits" from these fields.

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M. of I. Films in Ulster

Some Don't Arrive and Others are Unsuitable

Now that the British Trade is discussing with the Ministry of Information the exhibition of propaganda films Ulster exhibitors hope to have the opportunity of impressing upon the Ministry the peculiar problem presented by Northern Ireland.

Complaints that Ministry of Information propaganda films are not shown regularly have been investigated and steps are likely to be taken to impress upon the authorities that the fault does not lie with exhibitors.

Exhibitors admit that they receive a schedule of films available and which will be sent to them but far too often, it is contended, the films do not arrive.

More serious, however, is the contention that frequently the films are not suited to an Ulster audience.

A case in point is provided by the film dealing with supplies of shelters. The Ministry film sent to Ulster for screening gave the English and not the Ulster prices, while the valuation figure for houses entitled to free shelters was different from that adopted in Northern Ireland.

The result was confusion in North Irish Government circles regarding shelter inquiries and a request for the withdrawal of the film at once.

ROYAL COURT CINEMA

£2,500 Liabilities

The Official Receiver in the Companies Winding Up Dept. of the Board of Trade has issued his observations in the matter of the Royal Court Cinema, Ltd., 11, Suffolk Street, Haymarket, London.

He states that the liabilities of the concern amount to £2,467, and there are no available assets. The company was formed in May, 1935, to acquire the Royal Court Theatre in Sloane Square, S.W. The issued and paid-up capital was £5,400. At a cost of over £2,000 the premises were redecorated, etc., and converted into a kinema and for publicity purposes was known as "London's Repertory Kinema." After the war broke out the takings fell away and the kinema was closed in June, 1940.

As a result of recent meetings of creditors and shareholders the Court appointed the Official Receiver as liquidator of the company.

Asst. Director Taken Ill on Set

While working on the big blitz sequences of "Unpublished Story" at Denham, Micky Anderson, first assistant to Harold French, complained of feeling ill. On examination by the studio doctor he was found to be suffering from acute appendicitis, rushed to hospital and operated on immediately. He is now progressing satisfactorily.

Micky Anderson has been associated with many well-known screen successes, chiefly as first assistant to Tony Asquith. Among these are "French Without Tears," "Freedom Radio" and "Cottage To Let." He is one of the most popular of our young assistant directors.

Continued from page 3

LONDON C.E.A. AND STAFF PROBLEMS

not going to get women of this age for the same money. Further, you will not get them to undertake the work of a girl of 22. The time that girl attendants have to be on their feet and the hours of duty, generally with stairs, present difficulties.

The exchange will not be ready to supply women at the wages that are being paid as a rule.

Mr. Crow said that the possibility of older women working in shifts had been considered.

In the discussion which preceded and followed Mr. Crow's explanation members showed themselves very much concerned with the problem of staffing and accusations of poaching were levelled against circuits and some independents.

Relief Operators Not Scheduled

Questions were asked by E. L. Manches regarding the status of a relief operator who took over the chief's duties on the man's day off. To this Mr. Crow answered that relief operators were not recognised. It depended whether the man was registered as a second or a first operator. W. R. Fuller added that the relief operator question was the subject of representation to the Home Office.

Replying to questions regarding employees at present exempt from call-up on age grounds, W. R. Fuller said that the question of what constituted a nucleus staff is being taken into account. The foreman of 40 years of age might be considered as reasonably safe from transfer.

Gale Urges "Act Now"

Major Gale, rising late in the discussion, urged upon members the need for prompt action in getting into touch with Mr. Taylor, the branch secretary, where girls or other employees were due to be called up for interview. The branch was setting up a committee to deal with this matter of operators and general staff. "It is up to you to get busy."

He also advised members to move quickly in trying to obtain substitute employees and not sit back and hope that the exchanges would find substitutes for them.

It was decided that the committee to deal with this problem should consist of the branch officers with power to co-opt.

"SHEPHERD OF THE HILLS"

John Wayne and Betty Field in a scene from the latest Paramount film SHEPHERD OF THE HILLS. Directed by Henry Hathaway, it is being Trade shown at the Carlton to-day at 10.30 a.m. Also in the cast are Harry Carey and Buelah Bondi. This picture, which is in Technicolor, has received an enthusiastic Press in America

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CUE MARKS AND ALARMS FOR REEL ENDS

SOME SUGGESTIONS FROM AN AMERICAN SOURCE

PROBLEMS of mutilation and bad cue markings are no less searching in America than here. The same sort of extravagant cross-scratch from corner to corner is employed as a cue mark, or paint is daubed on a light frame to pander to the projectionist's laziness

A letter in the current *Better Theatres* sets out the position.

"Any unnecessary marking of the film should be avoided, but when absolutely necessary to provide a cue, it should be made properly. One projectionist recommends a grease pencil mark 'as big as the picture itself,' and assures us that it should be visible to anybody. My objection to the grease pencil is that marks made with it are smeared along the film during rewinding and projection, and are difficult to see on dark scenes and practically invisible on coloured film. Punching holes is inexcusable.

Cue Prints Properly

"If all exchanges will only see that every print is properly cued, and then bill the theatre for damage if it is mutilated or removed, I believe the practice will be done away with. Of course, any damaged film should be replaced, the charge to the theatre being sufficient to cover the replacement.

"If it should be necessary to mark a cue on the film, it should be made to conform in every way with the standard cue. Personally, I never mark more than one frame. I use a template in combination with my splicer (which I made myself). Accurately positioned register pins and guides for cutting and scraping make it possible to produce accurate splices and properly positioned cue marks.

"I believe the reason why the standard cues may be considered by some inadequate are, first, plain carelessness on the part of the 'operator' who reads detective stories while the end of the film runs through the machine and then wonders why they don't make cues plain enough to see without watching the screen; second, the screen illumination is so low (especially in corners where the cue appears) that it may be difficult to see a mark that would be quite visible if a decent level of screen illumination were maintained.

A Sound Signal

"Some kind of reel-end alarm should be considered indispensable. With a device of this kind properly timed, there should be little trouble with eye strain caused by watching too long for the cue.

"Ends of single reel subjects are often broken and spliced so many times that the standard cues have been cut out. When projectionists get up enough ambition to stop projecting such prints from the 1,000 foot reels on which they are shipped, this condition will be, at least, partly corrected.

The Observation Window

Seconds De-Reserved

THE LABOUR MINISTRY'S PLAN

Problems of Fuel Shortage

UPON the whole, the decision by the Ministry of Labour to de-reserve second projectionists is an improvement upon conditions which might have been imposed, and, indeed, were feared. The removal of seconds from reservation creates a position of greater responsibility both for the chief projectionist and his manager or employer, for dilution in the box must mean a lower efficiency which may wreck a reputation for high projection standards.

THERE was a fear at one time that inroads would be made upon the ranks of chief projectionists of a character which would have necessitated the closing down of a large number of kinemas. This the C.E.A. has determinedly opposed with arguments which have proved their worth over the vehement protests and threats which some exhibitors would have preferred.

BY recognising the nation's need for man-power and pleading the value (recognised by the Government) of the kinemas' part in upholding national *morale*, the C.E.A. has persuaded the Government officials and secured their partial support for the claims made. The modified plans of the Ministry of Labour prove that a well-presented case can receive thoughtful consideration.

EVERYBODY is wondering where are those 213 theatres where second projectionists are temporarily reserved—or, to put it in better terms, where call-up is deferred. I gather that these are in no particular category, but are individual positions affected by particular circumstances revealed by the questionnaire.

HOW are the positions to be filled when they are vacated by the present seconds? It would appear that the best way of meeting the situation is by transferring an usherette to the projection room where she will be reserved as a trainee for second projectionist's position. With regard to the general female labour position, the possibility opened up to the employer to put his case for indispensability is certainly an improvement upon the earlier method whereby the girl has had to fight her battle alone.

I RAN into the chief projectionist of one of the leading West End kinemas one day last week, and rallied him on the disruption of staff which the new de-reservation proposals would effect in his projection room. But my rallying fell flat. His seconds, he told me, are all over 35, and in an acid voice he said, "I've never believed in staffing a projection room with boys."

OF course, he is fortunate as well as far-seeing. The projectionist's vocation, especially the sound projectionist's is of such recent growth that it must obviously contain a huge proportion of young men, men who have grown up into electricity from their boyhood. Thus the number of over 35's who have that knowledge and gift is not large enough to equip all projection boxes with seconds as well as firsts who are over the age of 35.

THE fuel storage situation is one which is causing a lot of difficulty in many cases where storage space is limited. As one of the members of the Northern Branch C.E.A. stated, it takes a huge amount of space to house eight tons of coke. The problem of pilferage, which was referred to in the August IDEAL KINEMA, is also a serious one during black-outs and a time of domestic need.

JAMES BENSON.

THIS WEEK'S PROJECTION ROOM

Projection room of the Stella kinema, Rathmines, Dublin

B.K.S. PRESIDENT SURVEYS OPPORTUNITIES

LOOKING AHEAD TO POST-WAR CONDITIONS

SURVEYING the work of the British Kinematograph Society at the opening of the lecture session on Wednesday of last week, the president A. G. D. West, M.A., B.Sc., F.R.P.S., declared the Society had done what many other similar bodies had failed to do in these difficult times: It had maintained a very healthy position, kept its members informed of technical matters through the Journal and the Bulletin and invested its financial balance

Mr. West continued:—

What have we done for the War effort? In my opinion quite a lot. Let me mention a few points. As you know, for the past nine years the B.K.S. course in Kinematography at the Regent Street Polytechnic has been training young technicians and sending them out into the world very well equipped to fit into the technical needs of our Industry. The Poly course is like sending a boy to sea, it brings out everything in him, and these particular boys have proved invaluable, occupying as they do technical positions which have enabled them to make first-class contributions to our scientific progress in the War. The wide fundamental field covered in their training has made them adaptable to the requirements of the radio, photographic, acoustic and vacuum sciences. It is good news to know that this work of training students for our Industry will still continue under the faithful supervision of Mr. Hibbert.

Contact With Absent Members

As regards the Journal, it has proved to be an excellent link with our serving members, and with those who have been called away on civilian duties in connection with the War effort.

The Journal has proved to be such a useful shop window for the B.K.S., not only in its circulation in this country, but in the fact that it is distributed throughout the Empire and in many other parts of the world.

Mr. West expressed gratitude to Mr. Cricks and Mr. Warbis for all they had done to make a success of the Journal, in spite of printers being bombed, proofs going astray, and authors being evacuated. "I must also record my appreciation of what Mr. Cricks, the organising secretary, has undertaken for the Society. Mr. Cricks has done all the donkey work, and a very able and willing donkey he has proved to be. The Executive Committee have followed along the road of progress in the barrow behind and it has only been necessary for the President to give a very occasional jerk to the reins, when a "diversion" notice has blocked the way.

When War Is Over

Having given an outline of the present session, Mr. West continued:—

It is not too early to look ahead to post-war conditions. There will, after the war,

Continued on page 21

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Conducted by **THE SHOWMAN**

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

THE staff problem is so acute that one hesitates to comment on some of the queer people now being enrolled as attendants. Yet it is the front-of-the-house staff who give patrons their first impressions of one's show and for that reason it is imperative to ensure that ushers and doormen do their job as well as possible. I mention this because several times lately on entering halls where I was unknown I have been met with an air of suspicion or even hostility. Harried cashiers have displayed reluctance to 'phone the manager to inquire whether he could see me, and on one occasion a fireman looked as if he were going to turn the hose on me. Managers should watch this point, which may make all the difference between contented, come-again patrons and below-par business.

LONDON A.T.C. ON PARADE

EVEN when all the reports of stunts for "Target for To-night" (A.B.F.D.) are in, I fancy that the comprehensive one devised by P. Allender Fryer, at the New Southgate Ritz, will prove to be the most ambitious. He got to work as soon as the booking was announced, with the result that on the Saturday before screening a Hawker Demon Fighter (which bore evidence of having been in action) was delivered at the hall in parts and assembled by enthusiastic cadets of the Southgate A.T.C. on the ample forecourt of the theatre amid a ring of interested onlookers. The front of the building was brightened with bunting, and the Union Jack flew from the central mast. In the vestibule were a Bristol "Jupiter" engine and many aircraft components, with the name of the film spelt out in disc stickers copied from the familiar R.A.F. identification ring. In the first floor café were some excellent paintings of war 'planes by a local lad and more components, including radio receivers and transmitters, which were used to pick up signals from aircraft and amplify them, and the familiar signal of Victory in and out of the theatre.

Every night, as a prelude to the film, was staged an impressive 15-minute scena in which Allender Fryer, at the Compton, put over a series of slide-decorated melodies under the title: "The News in Music," which went into a brisk march during which a double file of cadets marched down the centre gangway and lined the orchestra rails, where they sang a chorus. A little later other detachments marched down the side gangways and mounted the stage. T. Warburton, a Southgate baritone, then sang the verse of the A.T.C. song, the cadets taking up the chorus, at the end of which the V sign flashed in Morse from the screen as they reformed into a V formation on the stage. Their commanding officer made a short recruiting address and introduced Cadet S. Lenney, who repeated through the mike an excerpt from a speech he delivered recently over the B.B.C. Empire broadcast. As the lads marched from the stage the picture flashed on and the whole ceremony received vociferous applause.

Paddington Mayoral Reception

ANOTHER manager who has found that collaboration with the local A.T.C. has benefited both the corps and the drawing power of "Target For To-night" is Derek Norris, of the Odeon, Edgware Road. He persuaded the Mayor of Paddington to attend one of the early presentations of the picture and on arrival in the vestibule his worship was received by a guard of honour comprising some 100 lads of the A.T.C.

Just before the screening of the picture the squadron was paraded on the stage and the band played the General Salute as Mr. Norris introduced the Mayor to the audience. The latter spoke for a few minutes on the film and praised the wonderful work of the A.T.C., the band of which played him off the stage as the tabs fell on the film.

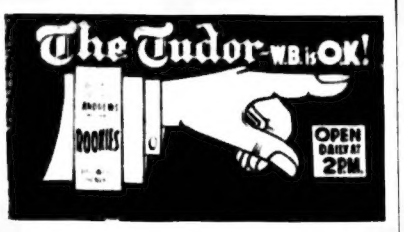
More Mayors

ANOTHER North London showman who let himself go in connection with the "Target" film was J. W. Owen, of the Islington Empire, who also ran a week's recruiting campaign for the two local detachments of the A.T.C.—Islington and Finsbury (the Empire happens to be close to the municipal boundary). A hundred lads in uniform marched along Upper Street behind a bugle band to the hall, where their arrival and inspection created intense interest. Two members of Jack Jackson's band rendered the A.T.C. marching song, Bernard Hunter, from the Mayfair Club, being the vocalist in the finale, in which were members of all the fighting and civil defence services were represented. Frontage and vestibule were lavishly decorated with bunting, R.A.F. signs, wings, flags, etc., and there was a bayonet-equipped guard at the door throughout the week. Capping this, Mr. Owen persuaded the mayors of the two boroughs to attend on different nights to deliver recruiting addresses from the stage.

Arms and the Mayfair

ANOTHER hall where recruiting was done was the Mayfair, Caledonian Road, but the drive in this instance was on behalf of the Home Guard and was not related to the feature film, but to a M. of I. short, "Dawn Guard." No one passing the Mayfair could miss the table in the entrance, with its display of automatic arms, bombs, etc., laid out on a Union Jack, with Guardsmen nearby to answer questions.

Preceding the feature a dozen Guards gave the Royal Salute on the stage as the National Anthem was played over the non-sync., and addresses were made on various evenings by officers of the unit, while on the Saturday evening Manager J. A. Molloy (who is on the point of being called up) was fortunate to secure the presence of Percy Walsh, popular stage and screen actor, who is a member of the same battalion. This drive brought in a very satisfactory number of recruits.



An Effective Poster

NOWADAYS, when stock posters are the rule and localities must not be mentioned, exhibitors do not find it easy to evolve strikingly directional advertisements. One solution of the problem has been effected by Harry B. Harris, of the Tudor, West Bridgford, Nottingham, who submits the accompanying photograph of one of his 48 sheets. The design is most arresting, the main motif being carried out in white upon a black background. I can quite appreciate Harry's contention that even in moonlight the poster stands out most effectively.

Putting Over a Short

THE M. of I. film, "Sea Cadet," aroused great interest in West Hartlepool. All the kinema managers allowed Sea Cadets to distribute recruiting handbills to help the organisation. Incidentally, the Hartlepools Sea Cadets is one of the most successful in the country, thanks to the interest of local exhibitors. G. Barker, of the Forum, West Hartlepool, has been particularly helpful to the organisation, which has benefited considerably from the publicity he has afforded it. They, in their turn, have done some good work in collecting coppers at the Forum for Mr. Barker's War Comforts Fund, which has proved a big success. To mark the showing of the film "Sea Cadet," the organisation, headed by their new band, marched to the Forum to see the film and thus created much public interest in the presentation.

"Lady Hamilton" at Norwich

AT the Carlton, Norwich, Harold F. Smith took every advantage of Lord Nelson's Norfolk origin to publicise the screening of "Lady Hamilton" at his kinema all this week. For a fortnight prior to playdate notable advertisements appeared in all the local Press requesting the loan of any Nelson relics to form a foyer display. The advertisements met with a generous response and made a striking display opposite the entrance doors in the lower foyer at the Carlton against a Union Jack background draping a painting of the late admiral.

"Atlantic Ferry" Aids Seamen

CO-OPERATING with the Middlesbrough Missions to Seamen, Reynolds Roberts, manager of the Elite, Middlesbrough, fittingly emphasised the nautical aspect of the film "Atlantic Ferry" (Warner) and arranged a vestibule display of a ship's equipment loaned by the local Mission.

A model ship about 5 ft. in length and complete with all accoutrements dominated the display. There were also displayed various parts of a ship's equipment, including a "wheel," and lifebelts, and behind was the Missions to Seamen flag, and stills of the film. A placard bearing the wording "Your coppers will buy comforts for seamen" was placed on a model lifeboat, which was beset by various woollen garments used by sailors.

The vestibule was adorned with ship's signalling flags, and attracted not only patrons but also the local Press, who gave the Elite valuable publicity by publishing a double-column picture of the display, and during the three weeks the display was on view a considerable amount of money was raised for the local Seamen's Mission.

Eight Points for Patrons

THE historic meeting of Winston Churchill and President Roosevelt and the publication of their eight points provided E. P. Hills, of the Princess (Emery), Peterborough, with an idea. This consisted in the drawing up of eight points why you should visit the Princess each week. These pointers ranged from the claim of screening the best pictures at a handy suburban hall, to the fact that management and staff were trained to regard the safety of patrons at whose service they were at all times.

ORGAN INTERLUDES AT GRIMSBY

Buy Beautiful Bombs

With the object of raising £100 for one of Britain's "beautiful bombs" J. Edmundson, manager of the Regal, Grimsby, and Peter Kilsby, organist, organised a week of special organ interludes, and secured the services of a R.A.F. band.

So successful were their efforts that they raised £148 11s. 11d.—sufficient for the bomb and quite a few incendiaries in addition.

Mr. Kilby put on one of his brightest efforts with the interlude in which popular choruses were parodied to make a musical narrative, relating, among other things, how Herr Hitler attempted to join the British Army.

On the Friday evening the dance band of a R.A.F. observational squadron took part in the programme, by permission of the Group Captain. It was led and compered by Air Force personnel, members of which also contributed vocal items.

On August 20 Mr. Edmundson handed the cheque for £148 11s. 11d. to the Mayor of Grimsby.

THE FUTURE FUNCTION OF THE FILM

Continued from page 20

be a revival of technical development and research which will surpass anything we have hitherto known. One thing upon which we are all agreed is that British culture and way of life, and the freedom and individuality which they represent, must be ready to replace the state of degradation which is now universal in the greater part of the European Continent.

The Film's Function

Not the least important aspect in the extension of cultural ideals is the film, and in its own sphere the British film Industry must, with Government help (grudgingly given hitherto), attain and maintain predominance in Europe. Our society is the technical society of the kinematographic Industry, which we must remember is founded on the technical work of our pioneers and which continues to function only as a result of technical progress.

There comes to us, therefore, the opportunity of becoming the fountain head of technical progress on this side of the Atlantic, which will also serve as a line of communication between European technicians and their fellow workers in America.

One prime essential, if such an active policy is to meet with success, is an increase in membership which must embrace every technical worker in the Industry, whether in studio, laboratory or kinema, or in the many manufacturing companies supplying our technical needs.

I therefore ask every member of the society to introduce at least one new member during the forthcoming session, and also I ask every member at the same time—and manufacturers and technicians in the Industry also—to lend their support to the Journal by the contribution of technical papers and by the provision of information with regard to any technical advances which may come to their notice.

Mr. West concluded with thanks to the society's patron members, and an expression of hope that absent B.K.S. members would all return soon and safe.

FOR SEPT. 29 RELEASES

Compiled by A. W. Owen

"LADY HAMILTON"
(United Artists)

CERT. A. 11,263 ft. Reg. No. F.4189. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Laurence Olivier, Vivien Leigh, Alan Mowbray, Sara Allgood.
ATMOSPHERE.—Spectacular historical romance describing the stormy love, life and patriotism of England's greatest admiral, told through the medium of Lady Hamilton's biography.
ORGAN.—"Minuet in G," Op. 14, No. 1, Paderewski (Hawkes), etc., with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3026 by Marek Weber and his orchestra.

"ADAM HAD FOUR SONS"
(Columbia)

CERT. A. 7,200 ft. Reg. No. F.4115. Reviewed in KINE. May 22, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Warner Baxter, Ingrid Bergman, Richard Denning.
ATMOSPHERE.—Domestic drama of a wealthy stockbroker, his wife, family and two women, one a housekeeper and the other the wife of one of his four sons. It has a "triumph over vice" theme.
ORGAN.—"Ah! Sweet Mystery of Life," Herbert (Keith Prowse), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.585 by Anton and his Paramount Theatre Orchestra with Maurice Meier at the organ.

"THE FLAME OF NEW ORLEANS"
(General F.D.)

CERT. A. 7,143 ft. Reg. No. Br./E.4329. Reviewed in KINE. July 17, 1941
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Marlene Dietrich, Bruce Cabot.
ATMOSPHERE.—Gay period romantic comedy, depicting the caprices of a glamorous siren who goes "gold digging" to New Orleans, but in the end allows her heart to rule her head.
ORGAN.—"Mexican Serenade," Kaschubec (Keith Prowse), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8522 by B. Von Geczy's Orchestra.

"TWO-GUN CUPID"
(M-G-M)

CERT. U. 6,311 ft. Reg. No. F.4279. Reviewed in KINE. July 17, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Wallace Beery, Lionel Barrymore.
ATMOSPHERE.—A Mexican "Robin Hood" romantic comedy-drama in outdoor ranch settings and atmosphere.
ORGAN.—"Robin Hood" Suite, No. 3, "The Marcel of the Bowmen," Curzon (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C3079 by the London Palladium Orchestra.

"DEAD MEN TELL"
(20th Century-Fox)

CERT. A. 5,540 ft. Reg. No. F.4237. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Sidney Toler, Sheila Ryan.
ATMOSPHERE.—Murder mystery comedy-melodrama the latest "Charlie Chan" story of pirates with a treasure-ship background, operating in the South Seas
ORGAN.—"Robber's Chorus" from "Chu Chin Chow," Fredk. Norton (Keith Prowse), with adaptation from the orchestral piano-conductor copy, page 11, 3 bars after 13 to end of selection
NON-SYNC.—As organ, recorded selection on Columbia D.X.592 (2nd side of disc only).

"MEET THE CHUMP"
(General F.D.)

CERT. U. 5,424 ft. Reg. No. F.4180. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Hugh Herbert.
ATMOSPHERE.—Crazy comedy with a scatterbrained plot and irresistible fooling by the star, who is the "cuckoo" whose heart is bigger than his head.
ORGAN.—"Boomerang," P. Mackey (Bosworth). Eccentric syncopated novelty entr'acte, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1109 by the Regent Orchestra.

"ALWAYS A BRIDE"
(Warner)

CERT. U. 5,206 ft. Reg. No. F.4093. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Rosemary Lane, George Reeves, John Eldredge.
ATMOSPHERE.—Matrimonial comedy describing the amusing experiences of a girl whose parents wish her to marry a rich man rather than the young ne'er-do-well whom she loves.
ORGAN.—"Wedding of the Rose," Jessel (Hawkes), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on B.3970 by Jack Hylton's Band.

"SOUTH OF PANAMA"
(Pathé)

CERT. U. 5,588 ft. Reg. No. F.4216. Reviewed in KINE. July 3, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Roger Pryor, Virginia Vale, Lionel Royce.
ATMOSPHERE.—Espionage romantic comedy-melodrama, describing the adventures of a reporter who is mistaken for the inventor of a new camouflage device, with exciting complications. Night-club musical items are a feature.
ORGAN.—"South of the Border," Kennedy Carr (Walsh Holmes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.7076 by Ambrose and his Orchestra.

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MANAGER required, London suburban kinema; one used to kine-variety preferred.—Apply to J., Box 108, Kinematograph Weekly.

WANTED, reliable Manager for a super-kinema, North London.—Full particulars, and if exempt from military service, to Secretary, Amalgamated Picture Theatres, Ltd., 225, Oxford Street, W.1.

CHIEF Operator (or capable Second); comfortable position in comparatively safe area; small modern kinema; two shows nightly; no Sundays. State experience and salary required.—Ritz, Lutterworth, nr. Rugby.

CHIEF Operator required for small kinema in South-West; safe area; comfortable job; Mirrophonic.—Reply, giving age, experience, references, and salary required, to A., Box 100, Kinematograph Weekly.

CAPABLE Operator (as First) required for small B.T.-H. kinema; no Sundays; a permanency with prospects for right man. State age, experience, and salary required.—Write, E., Box 104, Kinematograph Weekly

SITUATIONS VACANT (cont.)

WANTED, experienced Chief Projectionist and Electrician; B.T.H. equipment; must be exempt from Military Service. State age, wage and experience to Palladium Cinema, Morecambe.

WANTED, experienced Kinema Doorman for Cornish kinema. Send photo, fullest particulars and wages required to Cinemas, 51, Victoria Street Paignton.

SITUATIONS WANTED

MANAGER AT LIBERTY OWING TO AIR RAIDS ON NORTHERN TOWN; OVER TWENTY YEARS' EXPERIENCE AS MANAGER; EXPERT IN EVERY BRANCH; WOULD WELCOME ANY OFFER, PREFERABLY NORTH; EXEMPT FROM MILITARY SERVICE; REFERENCES OF HIGHEST POSSIBLE STANDING.—F., BOX 105, KINEMATOGRAPH WEEKLY.

MANAGER (41), desires change; good appearance; energetic showman; also thoroughly experienced Variecy; best offers only.—L., Box 1001, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER (47), RECENTLY DISENGAGED, DESIRES MANAGEMENT OF SMALL HALL, PREFERABLY INDEPENDENT; MIDLANDS OR NORTH PREFERRED; OR WOULD CONSIDER POSITION AS REPRESENTATIVE; EXCELLENT REFERENCES.—WRITE, G., BOX 106, KINEMATOGRAPH WEEKLY.

MANAGER, aged 30, showman, over 20 years' all-round experience, town and country, desires position; excellent credentials. Write, Manager, 72, Perry Hill, Catford, S.E.6.

EXPERIENCED THEATRE MANAGER, OVER MILITARY AGE, WITH RECENT KINEMA MANAGEMENT EXPERIENCE, SEEKS ENGAGEMENT, LONDON SUBURB OR HOME COUNTIES PREFERRED.—Y., BOX 894, KINEMATOGRAPH WEEKLY.

MANAGER AT LIBERTY (51); MANY YEARS' EXPERIENCE, CIRCUIT AND INDEPENDENT; REQUIRES IMMEDIATE POSITION THAT CALLS FOR BRAINS, HARD WORK, SHOWMANSHIP.—X., BOX 893, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED (cont.)

KINEMA Manager disengaged (exempt); highest references; over 10 years with one company.—Louis Wilson, 4, St. Margaret's Drive, Twickenham, Middlesex. 'Phone: Popesgrove 3139.

MANAGER open for engagement; over military age; smart appearance; fully experienced; circuit or independent halls.—F., Box 891, Kinematograph Weekly.

ASSISTANT Manager, thoroughly capable of management, exempt military service, requires immediate engagement with either Circuit or independent; anywhere.—W., Box 892, Kinematograph Weekly.

CIRCUIT CONTROLLER IS OPEN TO RECEIVE OFFERS OF ENGAGEMENT; MODERN CIRCUIT METHODS AND GENERAL PRACTICAL KNOWLEDGE, INCLUDING RENTING; AGE 55.—B., BOX 101, KINEMATOGRAPH WEEKLY.

CHIEF Operator-Electrician desires change; age 38 years; 22 years' experience in first-class halls; present position 10 years; conversant all modern equipment; would consider operator-manager in good-class hall.—Offers, Chief Operator, 51, Pembroke Avenue, Balby, Doncaster, Yorks.

OPERATOR, over military age, seeks permanent position; 9 years' experience as chief; any machine, RCA, B.T.H., rectifiers, wiring, theatre maintenance; excellent references; Sussex preferred; other offers entertained; salary required, £4-£5 per week.—D., Box 103, Kinematograph Weekly.

MOBILE Operator wants job, entertaining troops, etc.—H., Box 107, Kinematograph Weekly.

STAR Solo Organist requires position; good organ; broadcasting if possible; exempt; excellent appearance; slide shows of all kinds. C., Box 102, Kinematograph Weekly.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
Thur., Aug. 28	2.30 p.m.	Cambridge	Parachute Battalion	R.K.O. Radio	Robert Preston	—
.. .. 28	10.30 a.m.	Carlton	The Shepherd of the Hills	Paramount	John Wayne	—
.. .. 28	11 a.m.	Studio One	He Found a Star	G.F.D.	Vic Oliver	—
Mon., Sept. 2	10.30 a.m. & 2.30 p.m.	Century	Man Hunt	20th Century-Fox	Walter Pidgeon	—
Tues., .. 2	11 a.m.	Studio One	In the Navy	G.F.D.	Budd Abbott	—
.. .. 2	2.30 p.m.	Private Theatre	Meeting in the Arctic	G.F.D.	Richard Arlen	—
Wed., .. 3	2.30 p.m.	Cambridge	The Reluctant Dragon	RKO-Radio	Walt Disney	—
.. .. 3	11 a.m.	Studio One	Hit the Road	G.F.D.	Gladys George	—
.. .. 3	2.30 p.m.	Private Theatre	Horror Island	G.F.D.	Dick Foran	—
.. .. 3	10.30 a.m. & 2.30 p.m.	Century	Accent on Love	20th Century-Fox	George Montgomery	—
Thur., .. 4	10.30 a.m. & 2.30 p.m.	Century	Dance Hall	20th Century-Fox	Carole Landis	—
Mon., .. 8	10.30 a.m. & 2.30 p.m.	Own Private Theatre	The Great Swindle	Columbia	——	—
Tues., .. 9	10.30 a.m. & 2.30 p.m.	Century	Moon Over Miami	20th Century-Fox	Don Ameche	—
.. .. 9	10.30 a.m. & 2.30 p.m.	Own Private Theatre	She Knew All the Answers	Columbia	——	—
Wed., .. 10	10.30 a.m. & 2.30 p.m.	Own Private Theatre	Female Correspondent	Columbia	Virginia Bruce	—

BIRMINGHAM

Fri., Aug. 29	10.30 a.m.	West End	Riding on a Rainbow	British Lion	Gene Autry	A
.. .. 29	10.30 a.m.	Scala	He Found a Star	G.F.D.	Vic Oliver	—
Tues., Sept. 2	10.30 a.m.	Scala	The Big Store	M-G-M	Marx Brothers	U
.. .. 2	10.30 a.m.	West End	Sunny	RKO-Radio	Anna Neagle	U
Wed., .. 3	10.30 a.m.	Scala	In the Navy	G.F.D.	Budd Abbott	—
.. .. 3	10.45 a.m.	West End	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.30 a.m.	Forum	Lady Scarface	RKO-Radio	Judith Anderson	A

CARDIFF

Fri., Aug. 29	11 a.m.	Olympia	Billy the Kid	M-G-M	Robert Taylor	A
.. .. 29	10.45 a.m.	Park Hall	Mr. District Attorney	British Lion	Dennis O'Keefe	A
.. .. 29	10.45 a.m.	Odeon	He Found a Star	G.F.D.	Vic Oliver	—
Tues., Sept. 2	10.45 a.m.	Olympia	Riding on a Rainbow	British Lion	Gene Autry	A
.. .. 2	10.45 a.m.	Empire	Sunny	RKO-Radio	Anna Neagle	U
Wed. .. 3	10.45 a.m.	Odeon	In the Navy	G.F.D.	Budd Abbott	—
.. .. 3	10.45 a.m.	Empire	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	Olympia	Lady Scarface	RKO-Radio	Judith Anderson	A

GLASGOW

Fri., Aug. 29	10.45 a.m.	Regal	Billy the Kid	M-G-M	Robert Taylor	A
.. .. 29	10.45 a.m.	Paramount	He Found a Star	G.F.D.	Vic Oliver	—
Tues., Sept. 2	10.45 a.m.	Picture House	Sunny	RKO-Radio	Anna Neagle	U
.. .. 2	10.45 a.m.	La Scala	Riding on a Rainbow	British Lion	Gene Autry	A
Wed. .. 3	10.45 a.m.	Paramount	In the Navy	G.F.D.	Budd Abbott	—
.. .. 3	10.45 a.m.	Picture House	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	La Scala	Lady Scarface	RKO-Radio	Judith Anderson	A

LEEDS

Fri., Aug. 29	10.45 a.m.	Tower	The Big Store	M-G-M	Marx Brothers	U
.. .. 29	10.45 a.m.	Odeon	He Found a Star	G.F.D.	Vic Oliver	—
Tues., Sept. 2	10.45 a.m.	Scala	Sunny	RKO-Radio	Anna Neagle	U
Wed 3	10.45 a.m.	Odeon	In the Navy	G.F.D.	Budd Abbott	—
.. .. 3	10.45 a.m.	Scala	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	Ritz	Lady Scarface	RKO-Radio	Judith Anderson	A

LIVERPOOL

Fri., Aug. 29	10.45 a.m.	Paramount	He Found a Star	G.F.D.	Vic Oliver	—
.. .. 29	10.45 a.m.	Scala	Billy the Kid	M-G-M	Robert Taylor	A
Tues., Sept. 2	10.45 a.m.	Trocadero	Sunny	RKO-Radio	Anna Neagle	U
.. .. 2	10.45 a.m.	Scala	Country Fair	British Lion	June Clyde	U
Wed., .. 3	10.45 a.m.	Paramount	In the Navy	G.F.D.	Budd Abbott	—
.. .. 3	10.45 a.m.	Trocadero	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	Forum	Lady Scarface	RKO-Radio	Judith Anderson	A

MANCHESTER

Fri., Aug. 29	10.45 a.m.	Gaiety	Law of the Wolf	A.R.F.D.	Rin Tin Tin, Jnr.	U
.. .. 29	10.45 a.m.	Odeon	He Found a Star	G.F.D.	Vic Oliver	—
.. .. 29	10.45 a.m.	Gaumont	The Big Store	M-G-M	Marx Brothers	U
.. .. 29	11 a.m.	Theatre Royal	Country Fair	British Lion	June Clyde	U
Tues., Sept. 2	10.45 a.m.	Gaumont	Sunny	RKO-Radio	Anna Neagle	U
Wed., .. 3	11 a.m.	Theatre Royal	Come Out of the Pantry	Equity British	Jack Buchanan	U
.. .. 3	10.45 a.m.	Odeon	In the Navy	G.F.D.	Budd Abbott	—
.. .. 3	10.45 a.m.	Gaumont	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	Odeon	Hit the Road	G.F.D.	Gladys George	—
.. .. 4	10.45 a.m.	Theatre Royal	Lady Scarface	RKO-Radio	Judith Anderson	A

NEWCASTLE

Fri., Aug. 29	10.45 a.m.	Odeon	He Found a Star	G.F.D.	Vic Oliver	—
.. .. 29	10.45 a.m.	Haymarket	The Big Store	M-G-M	Marx Brothers	U
.. .. 29	11 a.m.	Essoldo	Mr. District Attorney	British Lion	Dennis O'Keefe	A
Tues., Sept. 2	10.45 a.m.	Queen's	Sunny	RKO-Radio	Anna Neagle	U
Wed., .. 3	10.45 a.m.	Queen's	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	Odeon	In the Navy	G.F.D.	Budd Abbott	—
.. .. 4	10.45 a.m.	Essoldo	Lady Scarface	RKO-Radio	Judith Anderson	A

NOTTINGHAM

Fri., Aug. 29	10.30 a.m.	Ritz	Caught in the Draft	Paramount	Dorothy Lamour	U
Tues., Sept. 2	10.45 a.m.	Hippodrome	Sunny	RKO-Radio	Anna Neagle	U
.. .. 2	10.45 a.m.	Scala	The Big Store	M-G-M	Marx Brothers	U
Wed., .. 3	10.45 a.m.	Ritz	In the Navy	G.F.D.	Budd Abbott	—
.. .. 3	10.45 a.m.	Hippodrome	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	Elite	Lady Scarface	RKO-Radio	Judith Anderson	A

SHEFFIELD

Fri., Aug. 29	10.45 a.m.	Cinema House	He Found a Star	G.F.D.	Vic Oliver	—
.. .. 29	10.45 a.m.	Union Street	Billy the Kid	M-G-M	Robert Taylor	A
Tues., Sept. 2	10.45 a.m.	Hippodrome	Sunny	RKO-Radio	Anna Neagle	U
Wed., .. 3	10.45 a.m.	Hippodrome	Parachute Battalion	RKO-Radio	Robert Preston	—
Thur., .. 4	10.45 a.m.	Cinema House	Lady Scarface	RKO-Radio	Judith Anderson	A

FOR SALE AND WANTED

TWO Marshall Type E.6 16-mm. Sound Film Projectors, complete, for sale.—Particulars, Cooper, 7, Bishopscourt, Sheffield, 8. 'Phone: 51756.

FOR Sale, two Zeiss Artisol Projectors, Arcs and Slide Lantern; good condition, with spares; seen working; £100 the two.—Write, Cinemas, 51, Victoria Street, Paignton.

FOR SALE, 3,000 YARDS BRAND-NEW IVORY-COLOURED SILKEN STAGE DRAPERY MATERIAL, 50 INCHES WIDE, AT 2s. 6d. PER RUNNING YARD; SAMPLE FREE ON REQUEST. YOU CAN DYE SAME TO ANY REQUIRED COLOUR; NO RESTRICTIONS ON SALE; ANY QUANTITY SUPPLIED WHILE OUR STOCK IS STILL AVAILABLE.—GEORGE PALMER, 89, WARDOUR STREET, LONDON, W.1. GERRARD 4796.

TIP-UP SEATS (BOUGHT AND SOLD). CONTRACTS UNDERTAKEN, FIXING, RENOVATING, etc.; Gangway Ropes, Seat Numbers, Ashtrays, Fire Pails, Coloured Lighting Gelatines.—GERRARD SALES, Lawrie Park Hotel, Sydenham. ('Phone: 6119.)

REQUIRED IMMEDIATELY, COMPLETE OPERATING-ROOM EQUIPMENT, WITH SOUND SYSTEM, 500 SEATS, STAGE CURTAINS WITH TRACK. STATE PRICE.—WRITE, MANAGER, COSMO CINEMA, DERBY.

WANTED, Electric Curtain Control for 230 A.C. supply, also Slider Dimmers.—Carlton Theatre, Newland, Sherborne, Dorset.

PATENTS

THE Proprietors of British Patent No. 466,710 for "Improvements in Colour Photography" desire to enter into negotiations with a Firm or Firms for the sale of the Patent or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

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43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

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